

MUSICAL AMERICA

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SAN CARLO OPERA FORCES APPLAUDED AT N. Y. OPENING

Fortune Gallo's Organization
Rededicates Manhattan Opera
House to Its Original
Purpose With Polyglot
Production of "Carmen"—
Alice Gentle Sings Title
Rôle and Cibelli Makes His
American Début

FORTUNE GALLO'S San Carlo myrmidons began their four weeks of New York at the Manhattan Opera House last Monday evening with a performance of "Carmen" in many particulars highly diverting. Excepting last fall, when the strike of stage folk closed the theaters against him, Mr. Gallo has been for several successive years the harbinger of the musical season. After him comes the deluge, which he sensibly precedes by a period long enough to insure him undivided public attention. His growth of prestige and ramified influence have moved him to plan his New York enterprise on a larger scale than heretofore. Finding the dimensions of the ordinary playhouse unsuited to the growing bulk of his productions he has moved his forces into the more commodious and capacious spaces of the house that Oscar built, thus rededicating that establishment to its original purposes.

There was a large crowd on hand last Monday evening and all the noises of rejoicing seemed to signalize the success of the passing event. This crowd included the usual throng of devout as well as Caruso, the chef-de-claque from the Metropolitan and several other persons of intermediate importance from that sacred fane. The singers received flowers by the basket and by the bush. The greatest moment of the evening was the appearance on the stage of the doughty little impresario after the second act to make a speech.

The representation was carried through on a more ambitious scale and with greater smoothness than any of the previous San Carlo offerings in New York. As popular opera it surpassed most of the well-remembered efforts of recent times along that line. With respect to ensemble and musical massed effect it demonstrated that Mr. Gallo's people have made lengthy and encouraging strides and that slovenliness is not necessarily inseparable from modest prices. In unconventional features the evening was not wanting. The program announced that the opera would be sung in French, thus telling the truth only partially. *Carmen* and her gypsy associates did indeed essay the tongue of the Boulevard des Capucines and so did *Micaela*, *Zuniga* and the chorus. But *Don Jose*, the treader, and the precious pair of smugglers expressed themselves in various brands of Italian. Polyglot opera has been in bad odor here for some years (it was nothing unusual a generation ago) but no one in Monday night's gathering was observed to foam and rage over the confusion of tongues.

Alice Gentle, who has been *Carmen* in many places and under many operatic conditions, embodied the part Monday evening and so doing inaugurated the "guest" policy that Mr. Gallo intends to put into practice. *Carmen* is many things to many people and Miss Gentle's performance is legitimate in its main traits and very business-like in its essential expressions. She sings some parts of the music better than others. A



Golling Hesse, Minn.

FLORENCE MACBETH.

Popular American Coloratura Soprano, Who, Besides Appearing in Several New Rôles with the Chicago Opera Association, Will Be Soloist with the Leading Orchestras During the Coming Season. (See Page 4)

newcomer, Eugenio Cibelli, did *Don Jose* in forthright Italian style. His voice is in itself a pleasant one and in rôles of a different character he may satisfy to a greater extent. The flower song scarcely came in for a happy time of it. Distinction of acting and bearing are scarcely among his attributes. Yet the chance is not often given operagoers to contemplate a *Jose* who while assailed by *Carmen's* coquetties allows himself to be engrossed in a copy of *La Prensa*. There was more profit in the appearance of Mario Valle's *Escamillo* than in his vocalism. As *Micaela* Madeleine Keltie sang pianissimo tones charmingly but marred her work by pinching and strident emission at other moments. The choral passages were in many cases admirable. The use of boys for the street urchins march provides a happier touch than the usual employment of a corps of mincing young women. The spectacular features and the ballet led by Sylvia Tell greatly excelled the average low-priced operatic affair and it was possible to observe evidences of well-systematized stage direction. The orchestra under Gaetano Merola played with considerable finish, though with thin tone and without marked rhythmic vigor.

H. F. P.

MUSICAL NOTABLES ARRIVE FROM EUROPE

Stokowski, Mërö, Ziegler and Damrosch Among Return- ing Celebrities

The Olympic, which arrived in New York on Sept. 16 brought a number of persons notable in the musical world. Among these were Leopold Stokowski, conductor of the Philadelphia Orchestra; André de Coppet and his wife, who are the patrons of the Flonzaley Quartet; Kathleen Howard, contralto of the Metropolitan; Yolanda Mërö, pianist, and her husband, Herman Irion of the Steinway Company, who returned from a tour of South America.

Edward Ziegler, assistant general manager of the Metropolitan, has been in Europe to make investigations in regard to the invitation extended to Gatti-Casazza to bring the entire Metropolitan Opera Company to London for an engagement next spring.

The outlines of this project were given in *MUSICAL AMERICA* some months back and Mr. Ziegler had nothing further to

say beyond the fact that he had been looking over the ground and when Mr. Gatti returned in October, the project would be discussed at length and a decision made.

Max Rabinoff, former operatic impresario, who is said to have been acting abroad as purchasing agent for the Russian Soviet Government, was also on the Olympic. It was found impossible to see Mr. Rabinoff with regard to his future plans.

The Aquitania on Sept. 17, brought back Frances Alda, of the Metropolitan; Anna Case, concert soprano, and Albert Spalding, violinist, while the Lapland, which docked on Sept. 18, had aboard Mabel Garrison, of the Metropolitan, and Ossip Gabrilowitsch, conductor of the Detroit Symphony.

Walter Damrosch, conductor of the New York Symphony, arrived on the Lafayette on Sept. 19.

Giovanni Martinelli, tenor of the Metropolitan, was also a passenger on the Lafayette. He will give on a short concert tour before settling down in New York for opera rehearsals early in October.

LUCIEN MURATORE AGREES TO RETURN TO CHICAGO OPERA

Herbert M. Johnson, Executive Director, Prevails Upon French Tenor to Come—Mary Garden Will Join Company in January—New Artists and New Operas Will Be Heard, as Well as Former Favorites

"ONE of the most difficult things I achieved in Europe this summer," said Herbert M. Johnson, executive director of the Chicago Opera Association, to a representative of MUSICAL AMERICA, "was the engagement of Lucien Muratore. As I told you when you came to see me in June, I was going to leave no stone unturned to get him to come, and that is practically what I had to do, even to the point of twice cancelling my sailing."

"The difficulty about persuading Muratore, was that he didn't want to come. He is more comfortable in France where he has his own home, it costs him less to live and he can have all the engagements he wants. After all, money is no especial consideration to him. However, I overcame all his objections, and he will be with us Jan. 1."

With regard to plans additional to those published in last week's MUSICAL AMERICA, Mr. Johnson said Mary Garden's recent escape from drowning, would have no effect upon her season, as has been rumored, and he declared that she would be heard as frequently this season as in the past, beginning her season in Chicago on New Year's Eve, and being heard in New York at the Manhattan Opera House, where she made her first American appearance.

The list of artists engaged includes a number of names that are new to the organization, among which are Joseph Hislop, the Scotch tenor; Marcelle Gou-

dard, Olga Carrara, Elsa Diemer and Ganna Walska, sopranos; Gabriella Besanzoni, Philene Falco, Dorothy Francis, Rose Lutiger Gannon, Frances Paperte, and Carmen Pascova, contraltos; Riccardo Martin and Albert Paillard, tenors; Sallustro Civali, baritone, and Carl Bender, basso. Mr. Johnson also announced the re-engagement of practically all of the artists of the Chicago Opera Association in the past season, including: Yvonne Gall, Amelita Galli-Curci, Florence Macbeth, Margery Maxwell, Rosa Raisa, Maria Santillan, sopranos; Cyrena Van Gordon, contralto; Alessandro Bonci, Edward Johnson, Forrest Lamont, Jose Mojica, Lodovico Oliviero and Tito Schipa, tenors; Georges Baklanoff, Desiré Defrère, Hector Dufranne, Carlo Galeffi, Giacomo Rimini and Titta Ruffo, baritones; Edouard Cotreuil, Virgilio Lazzari, Constantin Nicolay and Vittorio Trevisan, bassos.

"The engagement of Hislop, following his tremendous success at Covent Garden, London, will be particularly gratifying to the friends of the Chicago Opera As-

sociation," said Mr. Johnson. "As an artist, Hislop is unique in many respects, and I am sure that American audiences will like him. Julian F. Dove, widely known in New York through his identification with the late Oscar Hammerstein's opera company, will create the scenery and production of Leoncavallo's 'Edipo Rè' our principal novelty, also that of 'Jacquerie,' another novelty already announced to be done in America for the first time this season and which is the work of Gino Marinuzzi, our principal conductor. Still another is 'The Love of the Three Oranges' by Serge Prokofieff, held over from last season, for which Boris Anisfeld is providing scenery, costumes and properties."

"The adoption of the Manhattan Opera house has proved a source of great gratification to our subscribers and I am inclined to anticipate the most brilliant season in the history of the company. Although the New York season does not open until Jan. 24, it is reported to me that renewals and new subscriptions are now far in excess of any previous year."

BAUER AND SEIDEL OPEN THE SEASON

Joint Recital Begins Sunday Night Series of American Music Bureau

What promises to be a whirlwind of music rather than a musical season, began formally, on the evening of Sept. 19, when Toscha Seidel, violinist, and Harold Bauer, pianist were heard in joint recital at the Lexington Theater, under the direction of the Musical Bureau of America.

The program began with Brahms's Sonata in D Minor for Piano and Violin. It was admirably played though the entire number was ruined by late-comers who were permitted to walk up and down the aisles and even cross the auditorium directly in front of the performers.

Mr. Seidel's group which followed, included Beethoven's Romance in G Major, Cecil Burleigh's "Indian Snake Dance" and Sarasate's "Zapateado." The Beethoven was over-sweet in tone, to the point almost, of being cloying, a quality which was further accentuated by a need-

less amount of rubato in the accompaniment, otherwise beautifully played by Harry Kaufman. The "Snake Dance" was given with infectious rhythm and had to be repeated, though the Sarasate work was the best played of the three. As encore to the group, Mr. Seidel offered the Wilhelmj transcription of Schubert's "Ave Maria" in which Mr. Kaufman's work again stood out. It was a very beautiful piece of playing from both artists.

Mr. Bauer's first group was Liszt's Etude in D Flat and Chopin's A Flat Ballade, both of which were perfectly played. His final number was Saint-Saëns's "Etude en Forme d'une Valse," again a brilliant piece of work. Mr. Bauer was much applauded and was generous with encores. Mr. Seidel's final number was Wieniawski's "Souvenir de Moscou," to which he added a number of extras.

This concert is the first of a series of thirty-nine announced by the bureau. A number of seats are sold at a fairly low price to put the concerts within the reach of all. J. A. H.

BIG WAGE INCREASE FOR HUB MUSICIANS

Agreement With Union Will Provide Seventy Per Cent Raise

BOSTON, Sept. 18.—An increase in pay, averaging about seventy per cent has been awarded to union musicians employed at so-called legitimate theaters, motion picture and dramatic houses of Greater Boston, in the new one-year wage and working agreement just reached between the Boston Musicians' Union and the Theatrical Managers' Association of this city. The new scale will date from Labor Day and remain in force for one year.

According to the agreement, musicians playing in what is known as feature picture houses will receive \$65 a week, instead of \$39 as formerly; those in combination vaudeville and motion picture houses will receive \$56 instead of \$35; and those in second class combination vaudeville and motion picture houses \$50 instead of \$30. In the so-called legitimate playhouses the former \$26 a week will be raised to \$44, and for musical attractions to \$56. In these houses the demand was for a straight \$65 wage. The musicians have agreed to abolish the sliding scale, and to play for rehearsals free of charge.

The wage conference committee of the union and the managers has been negotiating the agreement since last June. It was pointed out that union musicians here have received no increase in wages since the beginning of the war, as they were working under a four-year contract that expired Aug. 31. C. R.

Count Tolstoy's Son Weds Russian Pianist

NEWARK, N. J., Sept. 15.—Count Ilya Tolstoy and Countess Nadine Parshina were married yesterday here by Mayor Gillen. The bride is a pianist and was a Red Cross worker during the war. Count Tolstoy is the son of the late Leo Tolstoy.

Issay Mitnizky, Violin Virtuoso, Comes Next Month



Issay Mitnizky, Newest Russian Violinist

Issay Mitnizky, Russian violinist, who will arrive in this country next month, leaving Copenhagen Oct. 7, has played the violin since he was eight years old. The young virtuoso is now twenty-eight, so that he has twenty years of violin playing to his credit. Also, by the way, we are told that he speaks eight languages.

The young man toured Italy, England and France with success before the war. In Berlin he carried off the prize of a violin at a contest in which seventeen artists of note participated, and during the war was acclaimed by his audiences in Denmark, Sweden and Norway. In Berlin, he had a triumph of last January, playing his own "Concert-Fantasia" with the Berlin Philharmonic Orchestra, under Richard Hagel.

This Orchestra Is Strictly a Family Affair

WALTHAM CROSS, ENGLAND, Sept. 20.—One of the curiosities of the present time, is a family so large and so musical that it has a complete orchestra within the family circle. Mr. and Mrs. G. C. Heathcote of this city, are the heads of a family which includes five sons, four daughters, thirty-three grandchildren and five great-grandchildren. Among them they play forty-five instruments, seven granddaughters playing organ, piano and violin and two great-grandchildren the organ.

Juilliard Foundation Not Affected by Newest Suit Against Estate

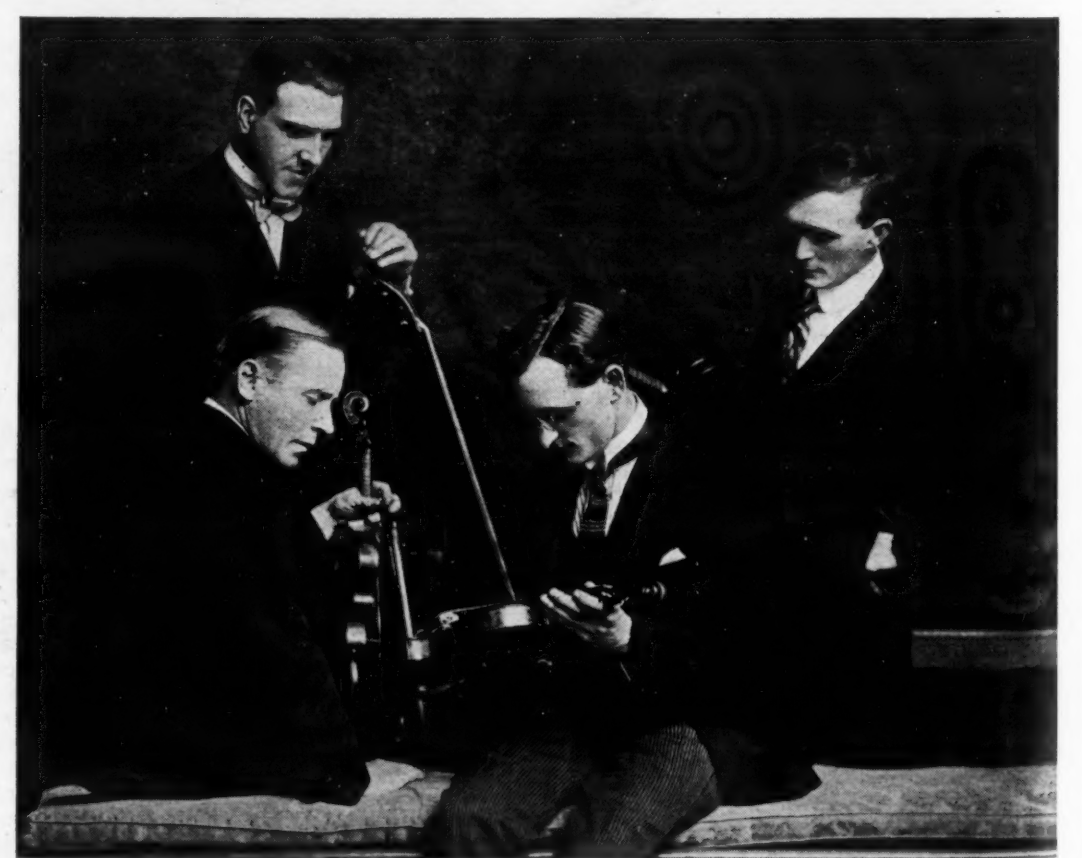
A suit against the estate of A. D. Juilliard, whose bequest established a musical foundation of more than \$5,000,000, was last week filed in the New York Supreme Court by Charles F. Brown, attorney, and Robert O. Byer, Federal tax accountant, for \$11,191, which they claim due them for saving the decedent from paying \$44,638 for each of two years as income tax on certain shares of stock. The plaintiffs claim that they are entitled to 15 per cent of the amount saved under the agreement, and that only \$2,200 was paid them on account. Nothing was known concerning the matter at the offices of the Foundation. It was stated that the suit would in no wise affect it or delay its activities.

Jean de Reszke Made Officer of the Legion of Honor

PARIS, Sept. 14.—Jean de Reszke, who lost his only son in the war, and who was forced to dispose of most of his property, has just been made an officer of the Legion of Honor.

Lee Pattison, whose New York appearance as a pianist have been in conjunction with Guy Maier in their recitals for two pianos, will be heard in a recital of his own in Aeolian Hall on the afternoon of March 1.

London String Quartet Makes Début at Berkshire Festival



London String Quartet, Which Made Its First American Appearance at the Berkshire Festival. Seated—Thomas W. Petre, Second Violin, and James Levey, First Violin. Standing—C. Warwick Evans, 'Cello, and H. Waldo Warner, Viola

BESIDES the first performance of the prize-winning number by Francesco Malipiero, the Italian composer, another novelty heard at the Pittsfield Festival on Sept. 23, 24 and 25, was the famous London String Quartet. This organization which made its first American appearance on this occasion has won exceptional success in all parts of Europe and is by no means unknown to music-lovers on this side of the Atlantic. Many Americans have heard it in London and elsewhere,

and unusual interest is being manifested in its appearance in this country.

On the evening of Oct. 1, the organization will make its New York debut in Aeolian Hall. It will also be heard on the evenings of Oct. 8 and 9 and on the afternoons of Oct. 2, 4 and 5 in the same hall, giving all the Beethoven Quartets in chronological order. The personnel of the quartet consists of: James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick Evans, 'cello.

Ysaye Returns to Lead Cincinnati Orchestra Again



Photo Central News Service

Eugene Ysaye, Distinguished Belgian Violinist and Conductor

Eugene Ysaye, the distinguished violinist, arrived on the *Lorraine* on Monday of last week, from Europe, where he has been for the past three months. While abroad he directed the Vieuxtemps Festival at the composer's birthplace, Verviers, Belgium. Mr. Ysaye will again conduct the Cincinnati Orchestra, in addition to his appearances in concert and recital. His first appearance since his return will be in Philadelphia, on Sept. 30, and he will be heard in New York on Oct. 17, in joint recital with Mme. Schumann-Heink at the Hippodrome.

POLISH SOPRANO WEDS WEALTHIEST BACHELOR

Ganna Walska, Engaged for Chicago Opera, Is Bride of Alex Smith Cochran

Music and some fifty million dollars were allied recently when Ganna Walska, Polish singer, engaged by the Chicago Opera Association for its forthcoming season, became the bride of Alex Smith Cochran, yachtsman and carpet mills owner, described as "New York's wealthiest and most eligible bachelor." The wedding was solemnized in Paris, and news of it came in the form of a cablegram received at the office of the Cochran estate in New York.

Mme. Walska, whose debut in grand opera is to be made with the Chicago forces this season, is not unknown in America, having appeared in 1915 at the Century Theater in the Shuberts' production of "Ma'am'selle Nitouche," a musical comedy. She also has sung in vaudeville. Herbert M. Johnston, general director of the Chicago Opera Association, heard her a few weeks ago in Paris. Impressed, it was said, by her emotional and dramatic powers, as well as by the quality of her soprano voice, he placed her under contract. So far as is known the marriage will not interfere with the fulfillment of this contract.

Mr. Cochran, who inherited his millions, together with the family carpet mills at Yonkers, from his parents, the late Mr. and Mrs. William F. Cochran, and an uncle, the late Alexander Smith, is a Yale graduate. He is the owner of the yacht *Vanitie*, built in 1914 to defend the America's Cup, but eliminated in the 1920 trials by the *Resolute*. He served as a reserve officer in the British navy during the war, in command of the yacht *Warrior*, which he previously had presented to the British government. He has made numerous public

gifts, including a sanitarium to Yonkers and sums of money to his alma mater. He is the singer's third husband, the first having been a Russian officer, killed early in the war, and the second an American physician.

100,000 HEAR KUBELIK IN PRAGUE FAREWELL

Violinist Thrills Huge Audience, Half of Whom Are Legionnaires Home From Siberia

PRAGUE, CZECHOSLOVAKIA, Aug. 30.—Jan Kubelik, the violinist, appeared before an audience of 100,000 persons last night in an open-air concert previous to his departure for America. Fifty thousand of those present were Czechoslovak legionnaires, who had just returned from more than six years in Siberia.

Mr. Kubelik played his C Major Concerto with tremendous success. He was accompanied by two symphony orchestras consisting of 200 players, conducted by Ladislav Celansky, conductor of the Prague Philharmonic, who will come to America this season. In its enthusiasm the audience rose from its seats and applauded the performance to the echo. Mr. Kubelik will play his concerto at his first New York concert at the Hippodrome.

MALIPIERO "DELIGHTED"

Composer Writes of Surprise at Winning Berkshire Prize—Festival Opens

Francesco Malipiero, the winner of the Berkshire prize just awarded, has just written from Capri, acknowledging Mrs. Coolidge's cablegram and expressing his surprise and delight over the happy news. "First from an artistic point of view, then from a financial," he writes, "this unexpected honor and success mean for me more than I can describe, and perhaps the beginning of a new era. Let us hope it will be an era of peace!"

The same letter contained a little sheet of music with slight modifications to be made in three specified bars, which the composer, with characteristic critical sense and artistic intolerance, calls "abominable." Score and separate parts have been immediately modified.

A complete account of the three-day annual chamber music festival, held Sept. 23, 24 and 25 at Pittsfield, will appear in these columns next week.

Throng Sings National Anthem at Scene of Wall Street Tragedy



Photo by Community Service

Noonday Crowd Singing Patriotic Airs at Constitution Day Celebration Near Scene of Wall Street Explosion, Just Twenty-four Hours After Catastrophe

NEW meaning was given by the Wall Street explosion to the patriotic program planned by the Sons of the American Revolution for Friday noon of last week at the Sub-Treasury steps in New York. Community singing assumed a new and significant aspect in this celebration of Constitution Day, which served as a reaffirmation of American principles in the face of the catastrophe that had occurred near the same spot twenty-four hours before. With the accompaniment of a single trumpeter, the crowd gathered around the statue of Washington sang "America" and "The Star-Spangled Banner" under the direction of Frederick Gunther of New York Community Service.

Josef Stopak to Return from Vacation with Jacques Thibaud in France

Josef Stopak, the young American violinist, who will make his Aeolian Hall recital debut on Oct. 16, will return from Europe the latter part of this month, after having spent the greater

part of the summer at the home of his teacher, Jacques Thibaud, at the latter's villa at Pontallac par Royau, France. Stopak played the Bach Double Concerto with Thibaud at Scheveningen with such success that the management engaged him for a return engagement.

Caruso Is the Central Figure in Stadium Celebration of Fiume Coup Anniversary



—Photo by Underwood & Underwood

Enrico Caruso, the Tenor, Leading a Demonstration in Behalf of Fiume at the Stadium—Captain Ugo d'Annunzio, Son of the Poet, Is Seen at Caruso's Right

ONE of the central figures in the anniversary celebration of the Fiume coup, which was held at the stadium of the College of the City of New York last Sunday afternoon, was Enrico Caruso, the celebrated tenor. A great demonstration was given him when he entered the Stadium waving an American flag in one hand and an Italian flag in the other. After the tenor's singing of several well-known arias, the enthusiasm reached the proportions of a riot.

Stokowski Brings Portfolio of New Orchestral Novelties

Philadelphia Conductor, After Searching Europe For Works of Moderns, Finds Stalemate in Composition—Sees Significance in New Italian School of Absolute Music—Vienna Kept Alive By Music

PHILADELPHIA, Sept. 20.—Leopold Stokowski, after more than three months spent in England, France, Austria, Switzerland, Belgium and Holland, returned to America the middle of the week to take up his work of shaping the new season of the Philadelphia Orchestra, scheduled to open early next month. Dr. Stokowski returned with many very definite impressions as to world conditions and the effect upon music of the war, and of the new peace, and with a portfolio rich in novelties for the coming season, which novelties will be heard not only in this city but also in Baltimore, Washington, Pittsburgh, and New York, where he is to give eight concerts. His gifted wife, Mme. Olga Samaroff, returned with him on the Olympic.

Dr. Stokowski has been reluctant to announce the full list of novelties in hand but spoke enthusiastically of the treasures in store. As one of the conductors hospitable to the modernists, even the extremists, among contemporary composers, he will be liberal in presenting specimens of the latest works of the new schools. Of course the classic and standard repertory will not be neglected.

Musical progress abroad is at a stalemate, the conductor said, amplifying his remark as follows:

"America is the only place in the world for music right now. Musical progress abroad is at a standstill. There is absolutely nothing constructive in Europe's musical activities; it is all destructive, the natural and inevitable effect of the war. Indeed, how could it be otherwise, since composers like Schoenberg spent three years during the war in the army, perhaps cleaning somebody's boots? What musical progress can come from that?"

"But while there has been no real musical progress, I don't want to say that Europe is decadent or degenerate musically. On the contrary, I am optimistic about the future abroad so far as music is concerned. When I say that, it must be understood that I am speaking of music only."

"In the compositions that I have brought back with me, I have tried to represent all the countries I visited. It has been my aim to select music that will show tendencies everywhere since the beginning of the war, and even before. The list includes not only France, Belgium, England, Germany, Czechoslovakia and Austria, but Poland, Russia and Finland as well."

Incomplete Work by Ravel

"There is one work by Ravel in the form of a suite which interests me very much, but it is not yet complete. The composer was working on it while I was in France. But I expect to give it for the first time here; if not this season, then next. Another work which it may be necessary to hold over until next year is the 'Gurrelieder of Schoenberg.' I sent two telegrams to Schoenberg about this, and finally succeeded in hearing two performances of the work by the composer, while I was in Vienna. But I shall have one new work of his this year."

"I have mentioned a work by Ravel that is forthcoming. But before that, I expect to present the new works of two other Frenchmen, Erik Satie and Roger Ducasse; the latter not to be confused with Dukas of 'Sorcerer's Apprentice' fame. The composition by Satie was not written for orchestra originally, but I shall present it with full instrumentation by Debussy. Among the English composers, I have new works by Sir Edward Elgar, who, of course, needs no introduction, as well as Granville Bantock, and by Delius."

"I have one German work and one Austrian work. Both are by men en-



Leopold Stokowski, Conductor of Philadelphia Orchestra

tirely unknown here. The German work, by Braunsfels, is in the form of symphonic variations, and it interests me very much. The Austrian, Schreker, is chiefly known as an operatic composer, whose development has been confined almost entirely to the years of the war. He played a number of his orchestral works for me, and I expect to do one of his symphonic poems. All of the works I have named are thoroughly modernistic in character.

New School in Italy

One very significant sign, according to Dr. Stokowski, is the beginning of a field for absolute music in Italy.

"I have several specimens of this new Italian school which I shall give this season," he said. "One is by Malipiero, whose first work to be heard here in America, the 'Pause del Silenzio,' written during the war and reflecting its influence strongly, was played by the Philadelphia Orchestra last year. The other is a young composer named Casella who is almost unknown here."

"I have also a new work by Stravinsky, composer of 'The Fire Bird,' and one of the most recent things that the Finnish composer, Sibelius, has written. It is rather difficult to deal with Stravinsky, however, because he has some strange notions. A work by a young Belgian, De Vreulix, is also on the list."

"Of course, there has been a great deal of feeling about German music, and this is not all over yet, by any means. There are so many ethical, economic, social and artistic considerations involved in a world war, but these things can have no bearing on our musical programs. I believe in fighting for what we should have; only it is a question whether more can be gained for musical art in the long run by adapting our course to the changing mood of the public. And, little by little, I believe that all bitterness will abate."

"The new works I have brought back will enable the public to note tendencies abroad. And, in the recent musical activity of Europe, there is a great deal of waste that is all right. Waste is an inevitable part of life. What is worth while will survive and what is vital will get to the top."

Optimistic of Future

"That is why I feel optimistic about the future of music in Europe. The parvenu is there, as everywhere else. But he is not the man who cares for music or dictates it. The poor man is often the man who has the greatest fondness for the fine things of life. Realities mean more to him. He has come out on top in this struggle where he has had strength and vitality, and I have faith in his love of good music."

"And in the countries hardest hit by the war, there is this craving for music. In Germany and Austria the people look like corpses, with sunken cheeks and ashen gray skins. But they crowd the opera houses and concert halls, spending their money for music when they have nothing to eat. The Austrian takes it with greater gravity because his nature is lighter. But the German is more seri-

ous, and there is a wide-spread feeling of depression and hopelessness in Germany."

"In Vienna, the opera was in full swing three weeks ago, and bands were playing all over the city. The Viennese are kept alive by music." W. R. M.

RESUME CHORUS WORK

New York Woman's Choir Preparing for the Second Season

The New York Woman's Choir, under the direction of Jean Whitcomb Fenn, will resume its activities in the new music season, Mrs. Fenn has announced. The director states that she is highly gratified by the results already obtained and expects the choir to have an even more successful year now that it has passed its organization period.

"I began last year largely on faith," she said, "and had to find my girls one by one. From a class of ten, we closed the first term with over sixty enrolled—that is, sixty who stuck through and worked. As I am seeking only the girl who is in earnest about her voice, the growth is slow. Evidence that the interest is genuine, is found in the fact that several girls have approached me in regard to giving them personal lessons if they can find the money. So I feel that a work is begun, the plan of which I have long cherished and which in course of some years should present tangible results. I have been financing the undertaking myself and doing the teaching absolutely without remuneration."

GESCHEIDT PUPIL BUSY

Engage Judson House for Oratorio Appearances in Brooklyn

Judson House, the young tenor, who is one of the most successful artist-pupils of Adelaide Gescheidt, founder and exponent instructor of Vocal Art-Science Standardized, has been engaged to appear as soloist in ten oratorios at the Church of the Pilgrims, Brooklyn. Mr. House will take part in the productions of Mendelssohn's "Elijah" on Oct. 3, Elgar's "The Light of Life" on Oct. 24, the same composer's "Dream of Gerontius" on Nov. 14 and 21, the Christmas Oratorio of Saint-Saëns, and five other works not yet chosen.

Mr. House is under the management of Haensel & Jones.

Edwin Hughes to Play American Works in Aeolian Hall Recital

Edwin Hughes, the pianist, will reopen his New York studio upon his return from the Berkshire Chamber Music Festival at Pittsfield, Mass., early next week. At his recent appearance at the Lockport Festival, Mr. Hughes played a number of American compositions which met with such success that he has decided to include some of them, such as David Guion's transcription of "Turkey in the Straw" and Homer Grunn's "Zuni Indian Rain Dance," on the program which he will present in Aeolian Hall on Nov. 6.

ITHACA, N. Y.—Eleanor McCormick of Pittsfield, Mass., has been elected as Supervisor of Music at Cold Springs, N. Y.

Josef Hofmann Leaves for Tour of British Isles



Photo by Keystone View Co.

Josef Hofmann, the Eminent Pianist

After sixteen years' absence from the British Isles, Josef Hofmann, the eminent pianist, will be heard there again this fall. Mr. Hofmann will spend the next three months in London and the provinces, where he will play in recital and with orchestra. His season in America will begin with his return in December. The picture shows him on board the Nieuw Amsterdam, on which he sailed last week.

Rudolph Reuter Engaged as Soloist With Minneapolis Orchestra

Early in January, Rudolph Reuter will be soloist with the Oberhoffer forces in Minneapolis. This will be the third time that he has played with that organization. Other bookings thus far concluded for the early part of what promises to be a busy season for this popular pianist are in Indianapolis; Iola, Kan.; Tucson, Ariz.; Manitowoc, Wis., and Chicago, Ill. His fifth New York recital takes place on Nov. 18, and his third Boston recital on Jan. 25.

Mme. Louise Gerard-Thiers, the New York vocal instructor, has returned to New York after several weeks' vacation, and has reopened her studio in Carnegie Hall.

Florence Macbeth Preparing New Rôles for Chicago Opera Season

[Portrait on Cover Page]

FLORENCE MACBETH, who will in November begin her fourth consecutive season as a member of the Chicago Opera Association, taking her position as one of the two principal coloratura sopranos of the company, has in recent seasons made rapid strides forward as a direct result of the sterling, dependable quality of her work. She has become a prime favorite, not only with audiences but with the critics. After singing several performances in November, she will complete the balance of her engagements for the season in January, after Mme. Galli-Curci has completed her portion of the season with the company.

Miss Macbeth will be heard in January in a new rôle, that of *Lakmé*, and it is expected that "Tales of Hoffman" will be revived and that she will again sing the part of the doll *Olympia*. She will also be heard in "L'Elisir d'Amore," "Rigoletto" and "The Barber of Seville."

Last season Miss Macbeth achieved a real triumph in her operatic appearances in Chicago, Boston and other cities during the tour of the association. In spite

of a very busy season with the company she found time to fill fifty concert engagements. A number of these were festival dates and she has been re-engaged for appearances next season at nearly all of these festivals. As a result of the success she made in recital at Rochester, N. Y., last March, she has been especially engaged to give a joint recital with José Mardones of the Metropolitan, on the all-star course on Oct. 26. She is booked already in concert for all her available time well into May. She will make a tour with the Minneapolis Symphony prior to the opening of its regular season at Minneapolis and St. Paul, and will also sing with the Cincinnati Symphony. She will make two Southern tours.

During the summer Miss Macbeth has been busily engaged in preparing her programs for the coming season and although she has made her New York home her headquarters, she has found time to take a number of trips into the country and has visited her teachers, Mr. and Mrs. Yeatman Griffith. D. L.

F. Marion Ralston Joins Ranks of Pacific Coast Notables

First Season in California Finds Composer - Pianist Preparing Extensive Coast Tour—Will Soon Publish Book of Essays—Tells of Early Training—Success of Works—New Sonata Will Be Featured This Winter—Why Critic Considers It a "Find"

By HAZEL GERTRUDE KINSELLA

ANY city which has Fifty-first Street, Fifty-first Place, and Fifty-first Avenue all in one block (by rights they really should add Fifty-first Boulevard!) deserves to have this story told on it. "I suppose, my boy," said a stranger visiting in Los Angeles recently, "I can jump on any one of these cars and go to the Park?" "I dunno," replied the newsboy. "Another guy that looked as clumsy as you tried to jump on one the other day and he went to the morgue."

Fifty-first Place was finally found, however, and it was but a matter of minutes before we had reached the cozy home of F. Marion Ralston, the charming composer-pianist. This is Miss Ralston's first season in California, but even so, she has already been cordially received into the local ranks of composers and artists, and is now actively preparing for a busy concert season on the Pacific Coast.

We found Miss Ralston reading proof of her new book, "Reflections of a Musician," which is soon to be published by the Gorham Press of Boston. This book is Miss Ralston's first venture in prose contribution—although she has over 500 piano compositions and about 50 songs published—and it is noteworthy, not only because of its excellence but also because of its rather unique character, as it strives to get away from stereotyped forms, and suggest a larger viewpoint for the musician. Headings of chapters selected at random from the proof—parts of which we read while our hostess was helping to prepare luncheon—are "Byways of Thought," "Discoveries," "On Being Great," "On Serving Others," "On Waiting," "Encouragement," and "Contentment."

Composer's Environment and Training

Miss Ralston is very modest and retiring, so that she herself is not nearly as well known as are many of her own compositions. She began her study of music when she was six years old, and her first published composition was a Romanze, written at the age of nine, which was put out by Balmer and Weber, a veteran music firm of St. Louis, now gone out of existence. The little Romanze showed a thorough mastery of form and was good, sane music. Gilmore, the old bandmaster, was stopping in St. Louis, while on tour, and was shown the piece by Mr. Balmer. He was so attracted to it that he immediately arranged it for his band, and thereafter played it all over the United States. Previous to the writing of the Romanze, Miss Ralston had not studied harmony, but seemed to have inherited or absorbed a certain unsought knowledge of musical form and style from her mother, who was for thirty years the leading piano teacher for children in St. Louis. Miss Ralston's entire environment has been musical, for in addition to the helpful musical influence of her mother, she had three aunts who were fine piano teachers; her grandmother was a harpist of considerable skill, and she has many cousins who are engaged in musical activities.

Her piano studies, until she was seven years of age, were with her mother. Then she went to the New England Conservatory in Boston, graduating there at the age of nineteen. This was followed by a period of study in piano with Carl Faelten. Meanwhile she had written continuously and had studied composition with Arthur Foote, Ernest R. Kroeger and Adolph Weidig. For ten years Miss Ralston was Director of Music at Rockford College, at Rockford, Ill., after which she was called to Welles-



F. Marion Ralston, the Composer. She is shown on the left on the lawn of her summer bungalow in Los Angeles, and on the right in a youthful picture with her mother, who was her first teacher

ley College in Massachusetts. After spending one happy year there, where, in addition to her teaching, she did a limited amount of concert work and composition, she resigned and came to California, where she hopes to be able to devote her entire time to composition and concert work, with the exception of a very limited number of talented pupils whom she will instruct in Pasadena. Los Angeles is her temporary home, but with the coming fall her permanent residence will be in Pasadena. Miss Ralston has been an influential member of the National Federation of Musical Clubs, is a member of the M. T. N. A., and was for the past three summers a valued member of the MacDowell Artists' Colony at Peterborough, N. H.

Success of Compositions

Her compositions (published by Summy, Presser, Leo Feist and Luckhart and Belder) include an Oriental Suite, numbers from which have been played in concert the past season by Mrs. H. H. A. Beach, Allen Spencer, and Winifred Lamb; a Scotch Pastorale (arranged for organ), which has been played across the country by Clarence Eddy, and many others of lesser difficulty which are constantly used for teaching purposes by E. R. Kroeger of St. Louis, the Faelten School of Boston, Gebhardt and other prominent teachers. Her Theme and Variations in C Minor, a Concert Study (played last year at the Federation Biennial at Peterborough), and her new sonata, are to be played this season in New York, Chicago, and on tour, by artists of the first rank.

It was while in Peterborough, during the summer of 1918, that we first met Miss Ralston, and there heard the first rough draft of this sonata, completed since she has come to California, and now in the process of publication. The sonata is written on the modern basis of getting themes for the last three movements from the themes of the first movement. The movements are, in their sequence, Allegro, Andante, Scherzo and Trio, and Allegro Maestoso.

"I had not thought particularly about writing a sonata," said she when we were discussing it, "but I had a theme which appealed to me, and which came unsolicited, so I worked for a second theme in contrast. I believe," she added, "that the loveliest themes come unsought. The third theme for the first movement, also, 'just came to me.'"

Sonata Considered "Find"

Miss Ralston went over the sonata with us, and we might add that not only concert artists, but artist teachers also will, we think, consider it a "find," for while conservatively conventional in form, it contains modern harmonies and treatment; it is emphatically melodic; is of moderate length (requiring approximately eighteen minutes for performance); and also each movement may be used as a complete piano solo in its self.

The Sonata movement in C Sharp Minor conveys that rather melancholy touch which comes with employment of minor mode in large forms. This movement is thoroughly pianistic, with contrapuntal development in the middle sec-

tion, and a lovely closing theme. Very melodic, it makes a direct appeal, and demands of the pianist an almost virtuoso finger facility and ability for broad bravura playing. Much prominence is given to the left hand, and employs, in the development section, the whole tone scale. When the first, second and third themes return after the development, they are considerably "treated" and most brilliantly embellished with bravura passages, in which the melody is boldly prominent. The first theme, in 3-4 measure, carries the melody, with its falling inflection, in syncopated rhythm, the accent falling on the second count. This syncopation is a feature of the work, which is almost folksong in style, because of the simplicity of the appeal—that simplicity which only real art can create.

The Andante (in E Major, 4-4 measure) is not in the minor, but is serious and sedate, and might be described as a five-part piece with an eight-measure prologue. The theme is really an inverted use of the first theme of the sonata movement—both rhythmically and melodically. The impression created by the Andante is that of a thoughtful introspective, genuine "Beethoven" mood, some portions of it being almost improvisational in style.

The Scherzo (A Major) and Trio (A Minor) is again a presentation of the first theme, much camouflaged—really a clever and almost jolly arabesque on this theme. The second part introduces a use of the natural or ancient minor mode, sly humor being typified by the skillful use of the syncopated rhythms; and the return of the Scherzo illustrating free adornments in brilliant facile style.

The Allegro Maestoso (C Sharp Minor, ¾ measure) is really a rondo. It contains a broad virile first theme followed by modulatory passages; second theme with broken accompaniment, and left hand melodies; many brilliant left hand octave and chord passages, the whole suggesting the bold and dashing atmosphere of broad out-of-doors spaces, and the almost abrupt Coda, ending triumphantly in the major mode.

Plans Coast Tour

Miss Ralston will feature this composition on her own concert tour this winter, which is to take her from Pasadena and Los Angeles up the Pacific Coast as far as Washington. She has also received requests from several cities and clubs, to give a children's matinee, featuring her own charming musical fairy tale. This Fairy Tale, which takes about twenty minutes for performance, is original, and is interspersed with her own piano compositions for children. It has already charmed large companies of children in her home city.

The *Orientales*, which she will occasionally play, are written on old Greek modes, and were actually sketched during her theory classes at the college. Her "Impressions at Wellesley," a suite of contrasting moods, were written at Wellesley and are dedicated to the Tau Zeta Epsilon society there, of which the composer is an honorary member.

Miss Ralston has just completed a most successful concert tour. She plays an

annual concert at Peterborough, and has recently toured New Hampshire and Massachusetts, has made appearances at South Raleigh, N. C., Camden and Chencraw, S. C., St. Louis, Rockford College, Westminster College at Fulton, Miss., and in Alhambra, and Los Angeles, Cal.

The Pacific Coast is to be congratulated upon its acquisition of this, another sterling artist, to its constantly growing list of resident notables.

Leman Symphony Plays Penultimate Concert on Atlantic City Pier

ATLANTIC CITY, N. J., Sept. 18.—The last, but one, of the Sunday night concerts which the Leman Symphony has been giving on the Steel Pier, brought forward as soloists, Olive Nevin, soprano; Ludwig Pleier, 'cellist, and Enrico Arensoni, tenor. All soloists, as well as the orchestra were well received. Mr. Leman was host at a dinner on Thursday evening of last week to the members of the orchestra at Russo's, on which occasion he was presented with a diamond ring by the orchestra members and a gold chain and pocket knife, from the soloists. Eight of the players in the Leman Symphony have been engaged for the Philadelphia Orchestra; one will play with the Minneapolis Symphony; two are members of the New York Symphony; two will play with the National Symphony, and several will go to the Baltimore Orchestra. A. R.

Kansas City School Orchestras Foster Musical Appreciation

KANSAS CITY, Sept. 17.—That the coming generation may be able to play orchestral music as well as appreciate it, is the ambition of Robert H. Brown, who has been supervisor of the public school orchestras for the past year, during which time he has organized and trained twenty-two orchestras. In a number of instances, schools have provided money for the purchase of instruments. Another movement to foster the appreciation of music has been inaugurated by the National Federation of Music Clubs and put in operation by the Kansas City Musical Club. It will meet every second week, giving training in sight-reading, ear-training, and programs which will develop musical appreciation. L. P.

Women's Clubs to Support Building of Carillon in Washington

WASHINGTON, D. C., Sept. 22.—The annual convention of the National Federation of Women's Clubs, held here last week, decided to erect a large building in Washington as a memento of the women of the world war. It was also decided that if such a building is erected, it will include the memorial carillon which is being sponsored not only by the Federation but by the Federation of Citizens' Associations, the Washington Arts Club, and various other organizations. A committee was appointed to investigate the matter and make an early report. A. T. M.

TWO OPERA PROJECTS FOR THE LEXINGTON

Commonwealth Company and Commonwealth Center Lead to
Some Confusion

The confusion arising from the similarity of names of the National Commonwealth English Opera Company and the National Commonwealth Center presents a positive answer to the query of "What's in a name?" The situation has been further complicated by the fact that the Commonwealth Center is planning on giving productions of opera also, and both organizations will have the use of the Lexington Theater.

According to information given out by Sara Cleveland Clapp at the office of the National Commonwealth Center, this organization has a lease on the Lexington Theater Building for the coming year, and is planning to give a series of operatic performances as a part of its community service program. It is the plan to provide the choruses from singing organizations already in existence, and to bring in singers for the leading parts. Charles Frier has been engaged as the dramatic coach, and Wassili Lepps, formerly conductor of community music in Philadelphia, will have charge of the choral work. This organization is working in conjunction with the State Federation of Music Clubs, of which Mrs. Julian Edwards is president.

The National Commonwealth English Opera Company is the organization which was announced to inaugurate a season of popular priced opera in English beginning Sept. 6, but which by reason of various labor troubles and lack of preparation was forced to postpone its opening. This organization is working in complete harmony with the Commonwealth Center, which has assigned a committee of five, consisting of Mrs. Julian Edwards, Hanna Van Vollenhoven, Sara Cleveland Clapp, J. Mullhauser and W. Perceval-Monger to assist the management.

The latest announcement of the National Commonwealth Opera Company is that the season will begin on the evening of Oct. 4, with performances of "Pagliacci" and "Cavalleria Rusticana." Instead of nightly performances, the management feels that, for the time being, at least, its resources will not permit of more than three a week. These will continue until November, when the National Commonwealth Center expects to have its production ready for presentation. The Lexington Theater, by the way, is to be known as the Commonwealth Playhouse.

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Scotti Opera Company Leaves for Fourth Tour Which Takes Them from Coast to Coast



Photo Bain News Service

Antonio Scotti and Principals of His Opera Company About to Entrain for Coast-to-Coast Tour

THE Scotti Grand Opera Company left New York on Sept. 12, for its Fall tour, which will take the organization as far as the Pacific Coast. They will appear in eighteen cities in a repertoire consisting of eight operas—"Bohème," "Butterfly," "Tosca," "L'Oracolo," "Cavalleria Rusticana," "Pagliacci," "Trovatore" and "Faust." The accompanying photograph was taken in the Pennsylvania Station, New York, just as the company was about to entrain for the tour. Mr. Scotti is seen in the center, and other prominent members of the troupe will be recognized in the group. The tour will close in Montreal on Oct. 30.

IS JAZZ MUSIC OR JAZZ?

Washington Court Asked to Decide Status of Popular Craze

WASHINGTON, Sept. 22.—An interesting question has arisen here through a damage suit instituted by a musician and orchestra leader against the owner of Washington's largest residential hotel. The question in dispute is whether jazz is music, or whether it is just plain jazz. The hotel owner says he employed the orchestra leader to play music and

wanted jazz included. The leader claims that jazz is not music and declined to produce it, whereupon the leader was discharged.

This is why Mario Armellini, professional violinist and orchestral conductor, is suing Harry Wardman, owner of Wardman Park Inn here, for \$15,600 damages. The defense denies that he owes Armellini the amount claimed or any part thereof. The latter, who says he has been a musician for the past twenty-five years, in his suit against Wardman, declared that they entered into agreement whereby he was to re-

ceive \$15,600, payable in weekly installments of \$300. A. T. M.

NOTICE

To all members, present and past, of the NEW YORK STATE MUSIC TEACHERS ASSOCIATION. There has been a Special General Meeting called for Tuesday, Oct. 5th, 810 Carnegie Hall, N. Y. C., at 8.15 o'clock for the purpose of discussing and recommending amendments for reorganization. Every member is urged to be present.

FREDERICK H. HAYWOOD, President
S. LEWIS ELMER, Sec'y-Treas.

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Concerto (B Minor).....Saint-Saens	Fantasia Crocaine.....Max Bruch	Introduction and Rondo Capriccioso..Saint-Saens
Concerto (G Minor).....Max Bruch	Suite (violin and piano solo).....Manen	Concerto No. 2 (B Minor).....Paganini-Manen
Concerto (F Major).....Lalo	Caprice.....Manen	

New York Début in Recital, Carnegie Hall, Tuesday Afternoon, Nov. 16th

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Knabe Piano



Dear MUSICAL AMERICA:

The old order is passing.

We shall never return to the social life or the home life that we have been leading or that most of us have tried to lead or been accustomed to lead.

The high cost of living, the tremendous increase in rent, not only the shortage of domestic service, but the changed character of that service, will all militate against the individual home as we have known it.

I cannot agree with that able writer, W. L. George, who recently declared, "There is no place like home—that's one comfort."

The old-fashioned home had a great deal of comfort, rest for the weary, opportunity for the young, but it is going, if it hasn't gone.

We are all going to be forced to live in smaller apartments, to share with others a house and to get our meals from community restaurants. Individual homes will be confined to the very rich in the big cities or to those who have fled to the country or suburbs, where they, in course of time, will also be dispossessed as the city dwellers have been. The lack of domestic service will do it.

Servants will no longer work for anything like the wages they used to, nor will they work the long hours they used to.

Now comes the question, what influence will this great change have on our musical life and incidentally also on the musical industries?

If it is possible to forecast the future, I should say that on the whole the influence will be good.

The mother of a family will no longer be a kind of general servant with domestic cares and anxieties weighing her down all the time. She will have more leisure. We shall all stay at home less and go out more. We shall have our enjoyments more in community with others. We already see this in the growing popularity of the outdoor concerts in the summer, of which we had samples at the Stadium and on the Columbia green and in the open air concerts and operatic performances in St. Louis and other cities.

We are probably tending to go back somewhat to the method of living among ancient peoples, where except in the very rich homes, the people went out together to see the games, to hear music and to witness in the big amphitheaters the presentation of dramas and tragedies.

The home will be, in the future, a place where people will sleep. They will go to the roof for their meals at stated hours in restaurants which will provide the food at stated times on a regular bill of fare for which they will pay a fixed sum.

There will be fewer parties in the homes except among a few who can still afford them but there will be more country club houses.

In plain words, there will be more community life whether for the needs or for recreation and amusement, and less isolation.

We shall not be in the position of most people in a big city where they do not know the names even of their neighbors. We shall be forced by the general trend to get together.

Thus, there will be a greatly increased call for musicians. There will be more concert halls and larger ones. There will be more auditoriums where fine artists will be heard at moderate prices. We

shall have several opera houses in New York and there will be, in the course of time, opera houses in all our leading cities, not to speak of concert halls.

There will be amusement palaces, where the young people can meet and enjoy a social life, which is to-day denied them, and so we shall all be less on the street and more in the places where we can get entertainment, besides having to crowd into the movie houses, as we do now.

This will afford more opportunity and employment for musicians, actors and actresses, and it will also cause a still greater demand for musical entertainments, not only in the places of public amusement but in such individual homes as will remain in the tenements and apartment houses and in the suburbs for the people who are barred from going to the public places of amusement.

An increased interest in music is sweeping this country.

* * *

How history repeats itself!

Dr. Muck, formerly of the Boston Symphony Orchestra, now being received in Germany and Austria with acclamation, was nationally repudiated and socially ostracized when he refused, as you may remember, to play "The Star-Spangled Banner" at a concert in Providence, Rhode Island.

And, now our good friend, John McCormack has gotten into trouble at Adelaide, Australia, because he did not put the national anthem on the program at one of his concerts. This resulted in a demonstration on the part of the audience, who rose up, sang the anthem and denounced John as a Sinn Féiner, the result of which has been that John cancelled the other concerts he was to have given in Adelaide.

John's explanation seems to be a very natural one. John, as you know, is on a world tour and has reached Australia where he has hitherto been received with enthusiasm. He explained the situation that he understood the national anthem was sung only when the governor or some member of the Royal family was present.

John evidently has forgotten that there was such a thing as a war, in which the Australians participated and lost thousands of their finest in attempting to take the Dardanelles at Gallipoli and thus obtain possession of Constantinople.

Furthermore not only the Australians but the Canadians are enthusiastic patriots and as a proof of their patriotism they have been in the habit of singing the national anthem at all performances and public functions, just as we showed our patriotism by singing the "Star-Spangled Banner," sometimes in the middle of an operatic performance, in order to demonstrate that we were loyal to the cause for which we were fighting. We even went so far as to mob anybody who didn't stand up and sing with the rest.

However, John will probably now put the national anthem on all of his programs, even if Ireland is under martial law.

* * *

One of our critics in a leading article refers to that great singer, Adelina Patti, and so contradicts the old story that when the music of Wagner first became popular she had declared that she would sing it when she lost her voice.

There never was any truth in that story.

At the time, and it is now many years ago, I knew Maurice Strakosch, who you know, married one of the Patti family, indeed the Strakosches were largely responsible for bringing little Adelina out when she was but a tot of six or seven. Maurice told me that what Patti had really said was to the effect that she greatly admired not only Wagner's music but German music, but thought her voice unsuited for the Wagnerian style and she would not attempt it, because she could not give the expression she thought it deserved.

Here we have the truth.

Patti, while not a great musician, and as some have claimed never much more than a lovely little song bird, was nevertheless a very shrewd person. She knew her limitations. She also never did anything that would upset her temper. She always avoided people who were unpleasant or were not congenial to her. She never permitted any conversation that would result in an argument. She tried to go through life as sweetly and as easily as she possibly could. That is one of the reasons that her social life was restricted. At her castle in Wales, Craig-y-nos, she never invited anybody except those who were willing to accept her own particular ways, ideas and manner of living.

She liked to be petted and kindly treated. In fact, she carried this to such an extent that people said she was nothing more than a beautiful animated singing doll. She had a good deal of that character in her.

Thus, it was impossible for her ever to have made a statement which she had the sense to know would at once rouse a storm of criticism, even of abuse.

* * *

The Globe Free Concerts for the People, under the clever direction of its originator, Charles D. Isaacson, have just celebrated their Fifth Anniversary and so have passed out of the phase of what was at first regarded as an experiment into becoming one of New York's great institutions. At the anniversary concert at DeWitt Clinton High School they turned away 15,000 persons, while more than 3000 were crowded into the auditorium. The enthusiasm was unbounded.

It is only those who have attended some of the performances and seen the close attention given by the audiences, their judicious applause, the interest they take, who can understand the vast amount of good that has been done in bringing music to a class of people who, hitherto have taken no interest in the best music, and indeed had never given much thought to it.

It has been stated that these performances, in a sense, because the artists volunteered their services, were "improper." Some have said they are simply an advertising means for those interested or for the paper that has fostered them. As a matter of fact, they have done much to spread a love of music among people, as I said before, who never gave it any consideration, certainly not the consideration as to what it can do to help them make the daily drudgery of their lives more tolerable and more pleasant.

These concerts, however, have brought one great lesson to millions of people, that it is not what we can do for music but what music can do for us.

At the opening concert, Otto H. Kahn was the guest of honor and made a very clever and notable address, thus putting the seal of approval of a very representative and prominent man upon these entertainments.

There is a phase to these Globe Concerts, which has not been perhaps sufficiently emphasized, namely that they bring out talents, which otherwise might be unrecognized. Managers have become used to attending these affairs for an opportunity to pick up good talent. In fact, there are so few opportunities for young and ambitious singers or players, unless they go to the expense of paying for a recital of their own, that such opportunities as the Globe concerts offer through Mr. Isaacson are greatly appreciated.

He has been criticised, I know, because of his talks "Face to Face with Prominent Musicians" and yet if we think of it, others have done the same thing, notably Walter Damrosch, who at some of his concerts gives valuable critical analyses of some of the music which is performed. Then, too, we know many of our critics furnish program notes so as to aid the music lovers who attend the performances of classical music in their ability to appreciate the music they hear.

This, of course, is all out of the old rut and so naturally arouses criticism and opposition from the fogies who would have us live just as we lived years ago with regard to our musical entertainment as with respect to everything else.

There is one claim made by Mr. Isaacson, which is well founded, namely that with these concerts he is creating a larger music loving public and so has enlarged the opportunity for all professionals.

He is making music loving audiences out of people who never went to concerts or the opera before. That this is recognized is shown by the fact that so far nearly two thousand professionals have given their services, some of them, indeed, as the record shows, of the highest distinction.

* * *

Like many another, Edwin Hughes a very worthy and excellent pianist and musician has been rusticated in a quiet little village and as he writes: "enjoying the good fresh country air, the motoring, the tennis and the swimming." Incidentally, of course, he is polishing up his programs for the coming season.

Queenie Mario, the noted little prima donna of the San Carlo Opera Company, has been studying with Mme. Sembrich at Lake Placid, where, by the bye, George Hamlin has a large class of

Caruso Sketches Noted Confrere, Arturo Toscanini



By Courtesy La Follia di New York

Arturo Toscanini, by Enrico Caruso

The time of kings has not passed, despite all the revolutions. Here is the way the king of conductors looks to the king of tenors. This caricature, by Enrico Caruso, shows Arturo Toscanini in a moment of "noble reserve." But the American public will admire the Maestro in other attitudes when at the head of La Scala Orchestra of Milan, with which he will tour this country in January, February and March, 1921, under the management of Loudon Charlton.

enthusiastic students and followers. Miss Mario has been forced to take a rest due, they say, to overwork last season.

Incidentally, let me say that she has been the means of causing Mme. Sembrich to come out with a declaration that she does not believe any singer, singing leading rôles, should sing more than twice a week at the most, that is if she desires to maintain her voice in good condition.

If this applies to an artist located in a great city like New York with all possible comforts and conveniences at her disposal, how much more must it apply to those who are members of a traveling company, on the road all the time and constantly exposed to the inconveniences of strange beds and sometimes poor food and thus an additional strain is put upon them.

* * *

Letters from Italy tell me that Titta Ruffo and our good friend Fernando Carpi, the noted tenor, have been spending their vacations in Salsomaggiore.

Carpi writes that in September he was going back to Milan and at the beginning of October he will leave for Paris, where after a few days sojourn, he will take the French steamer and expects to reach our "dear America" before the 20th. This time he will be accompanied by his wife, who is already known in this country as a very finely educated and splendid woman. He will also bring with him his daughter who is said to be a very beautiful young girl.

Rosa Raisa and her future husband Rimini are expected in a few days, if they have not already reached here. They report having had a wonderfully good time in Italy, part of which time they spent in Verona.

* * *

Perhaps you recall a somewhat sensational statement sent out from the Department of Justice in Washington by a certain Miss Strauss, director of women's activities in that department and who was trying, it seems, to organize the women of the United States in some effective movement to fight the high cost of living. The phrase, however, which caused sensation, was to the effect that if we wanted things to be cheaper we should stop buying musical

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

instruments and wasting time and money on music. If we do this, said the lady, the people who are engaged in manufacturing musical instruments and in making music would be making foodstuffs and clothing, and there being a bigger production, the prices would come down. That was her logic.

Naturally, apart from the hilarity the declaration aroused, there was a universal expression of wonder that a lady of such limited intelligence would be permitted to occupy a post of such importance.

However, the lady perhaps by this time has seen a light for I read the announcement that she has just been married at Del Monte, Cal., to Howard E. Figg, Assistant United States Attorney General.

The report does not state whether there was any music performed at the ceremony. I suppose she can now say—if I may venture the joke—that she doesn't care a fig for music.

It seems that in my previous writing, I referred to the announcement by that very distinguished teacher, Mme. Delia Valeri that she would next summer be located in Berlin and Vienna, to which cities she invited American students to follow her.

If I remember correctly, I commented on the fact that apart from whether this was in good taste or not, that conditions in Berlin and Vienna were scarcely such as to induce American students to go there, for what with revolutions liable to break out at any moment and the liability of meeting a fusillade when you turned the street corner, there was the food question which was still an issue in both those cities. I furthermore thought that it was scarcely proper for American stomachs that have been educated on sufficient, good and wholesome food, to be subjected to the tortures of substitutes or *ersatz*, with which the clever German chemists and others have endeavored for years to fool the internal arrangements of the population, with the result that one faithful scribe, to wit, the peripatetic Mr. Franck has told us that whereas, in former years, he always marvelled at the wonderfully good teeth of the Germans, all he could discern now when any of them opened their mouths were one or two rather yellow fangs, which he concluded was the effect on their gums of *ersatz*.

In my mind, there always has been the question, why go to Europe, when we have so many competent teachers right here not only Americans but many foreigners of talent, experience and ability and of whom Mme. Valeri herself is one of the most able and distinguished examples, the best proof of which is that I understand her summer term at the Chicago Musical College was overcrowded with pupils who all of them, without exception, acclaimed her and stated that they had derived untold benefit from her teaching.

So I repeat, why go to Europe under the conditions that still exist there and of which we hear in the press all the time. Let me suggest to Mme. Valeri, as she has received such splendid indorsement here, why not "Stay in America" where at least you can get three square meals a day and where the people have learned to love and appreciate you and you don't run the chance of becoming acquainted with bullets, schrapnel or *ersatz* food.

Monsieur Billy Guard, the amiable press agent of the Metropolitan, is back from Italy and in an interview states that he left Gatti bathing in the sun in Venice while his spouse, Mme. Alda, is swimming daily at Lido, the celebrated resort nearby and where Mary Garden is also to keep her in countenance.

Now, according to dear Billy, he was not only impressed with the manner in which Italy is recovering from the war, but he assures us that there were no Bolshevistic tendencies. He furthermore states that the Socialist party is split in two with one portion "tending toward conservatism."

Now it is an extraordinary thing that in the very same issue of the New York Times in which his interesting story appeared, I read that there was hell to pay in Italy, that factories had been seized by the workmen, that the socialists had fixed a time limit that nationalization might be averted.

I wonder if dear Billy read the cable to the effect that half a million had voted for the Soviet in Milan?

Evidently, dear Billy was too much taken up with social entertainment or it all happened after he had left.

However, Billy always looks upon the bright side and so long as the Metropolitan is left standing and he has his job, he has no kick coming, says your

Mephisto

New Success Gained by Erb in Summer Ensemble Playing

Returns to New York for Active Season as Conductor, Coach and Accompanist—Several New Compositions Nearly Completed—Praise from Cecil Burleigh for Artistic Playing

JOHN WARREN ERB, conductor, song coach and accompanist, has returned to New York and reopened his studios, on West Seventy-second Street, for the new season.

After a vacation of five weeks at Massillon, Ohio, Mr. Erb had a most successful engagement as official accompanist at the National American Music Festival, Lockport, N. Y., appearing with Lotta Madden, Frances Ingram, Cecil Burleigh, Ethel Rea, Ruth Kemper, Nellye G. Gill, James Liebling, Mildred Graham and Ruth Helen Davis.

A notable success was scored by Mr. Erb in the difficult ensemble playing with Cecil Burleigh, the violinist-composer, who was given an ovation by the festival audience. In a recent letter to Mr. Erb, he wrote: "Your playing of 'Fragrance' was simply ideal, in fact, everything went off with surprising smoothness and finish. I want to tell you here how thoroughly Mrs. Burleigh and I enjoyed your perfectly exquisite playing of the 'Song of the Brook' for Miss Madden. The ensemble was perfect."

A busy season is in prospect for Mr. Erb. In addition to his work as conductor of the Oratorio Society of the



John Warren Erb, Conductor, Song Coach and Accompanist

New York City Christian Science Institute, and his studio activities as vocal coach, he is devoting some time to composition, and already has several songs and four-parts works practically completed. He is also planning to give a series of studio recitals of chamber music, assisted by vocal soloists from the Erb studios. As accompanist, Mr. Erb already has been engaged for a number of appearances in New York this season.

President of Panama's Three Arts Club Sails for Isthmus

C. L. Yearick, president of the Three Arts Club in Cristobal, Panama, sailed for the Isthmus Friday of last week after five weeks spent in the States. During his stay North, Mr. Yearick, in behalf of the club, was in communication with several managers relative to booking artists. The club has a membership of 125

and during the last three years has accomplished much in the way of providing musical attractions of a high standard. This has been possible because of the fact that many passengers to South America have been held up a few days in making connections, and have consented to give a performance. During the coming season various club members will give a program each month, and among the possibilities of visiting artists are: Frances Nash, pianist; Lada, the dancer, and Albert Spalding, violinist.

ON TOP SASCHA JACOBINOFF American Violinist

It has been a tough scramble for this gifted American lad to secure the foothold and the acknowledgment due him, for we are still so pitifully blind to our own splendid possessions. But with each concert, and they are becoming oft and many, Jacobinoff emerges more and more clearly a figure aloft—a "TOP NOTCHER."



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New York Times.

Jacobinoff's first appearance leaves one hoping to hear him often.—
Chicago American.

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Received one of the most spontaneous ovations ever tendered a soloist.—
San Francisco Examiner.

Jacobinoff was a genuine discovery.—
St. Louis Post.

Belongs among the best of our violinists.—
Toledo Blade.

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Ellen Dalossy to Make Metropolitan Début This Winter



Photo Bain News Service

Ellen Dalossy, Metropolitan Soprano

Ellen Dalossy, soprano, who was to have sung at the Metropolitan last season but who was prevented from doing so by serious illness with which she was stricken just as the season was about to begin, is again restored to health and will appear at the Metropolitan this season.

Miss Dalossy was to have created the rôle of *Mytil* in the world-première of Albert Wolff's "L'Oiseau Bleu" and it is possible that she may be heard in the rôle during the coming winter.

SAN FRANCISCANS TO HEAR NEW SCORES

Conductor Hertz Returns from His
European Quest Laden with
Novelties

SAN FRANCISCO, CAL., Sept. 12.—Alfred Hertz returned recently from Europe after several months' absence, during which time he has been looking after the interests of the San Francisco Symphony bringing with him for their use a number of important new works, as well as a collection of novelties. While in Europe they visited many cities, among them Amsterdam, where they attended the big festival, Mr. Hertz conducting a concert on July 8 with notable success. He also attended the festival at Vienna which was devoted to Viennese composers, then Berlin, Paris, London, Frankfurt, Leipzig and other musical centers at each of which Mr. Hertz acquired works which will be presented in San Francisco during the coming season.

The auditorium is being remodelled to accommodate the Scotti Grand Opera Company which is to give a series of

eight performances, beginning Oct. 4. Boxes are being built and many have already been taken for the entire engagement. The advance sales are unusually good.

Antoine de Vally was the soloist at the California Theater Sunday morning. The theater was packed, and the numbers by both the orchestra and Mr. de Vally were received with much applause, Conductor Heller in his modest manner signifying that credit was due to his good orchestra rather than himself. Mr. de Vally is one of the best tenors in San Francisco and his appearance aroused genuine enthusiasm, two encores being demanded. Ashley Pettis, one of our best young pianists, who recently appeared with this orchestra, creating a sensation by his splendid playing, announces that he will soon leave for New York. Antoine de Grassi, another of our prominent musicians, is also planning to spend the winter in New York.

A concert was given at the home of Willard O. Wayman at Ross, on Thursday evening; in a beautiful pine grove which was ideal for the numbers presented. Mrs. Uda Waldrop sang "Philomel with Lullaby," the musical setting by her husband. Charles Bulotti sang "Oh Moon of My Delight," the real moon participating and lending an added charm. "Where'er You Walk" was a splendid offering by Henry Perry, and Austin Sperry sang "Last Night the Nightingale Woke Me" by Kjerulf. Uda Waldrop, pianist, and Rudy Sieger, violinist, offered several instrumental numbers. Closing the program a number of "Bohemians" appeared as Neapolitan musicians, Charles Dickman accompanying them on the guitar.

E. M. B.

JERSEY CLUB SPONSORS SCHOLARSHIP CONCERT

Sophie Braslau and the Manneses Will
Make Joint Appearance in Aid
of Students

JERSEY CITY, N. J., Sept. 20.—Sophie Braslau, contralto of the Metropolitan, is to open the musical season in Jersey City, Monday, Oct. 4, when she will sing under the auspices of the College Woman's Club. This club of about 120 women, all of whom have had the advantages of a higher education, maintains a scholarship fund to assist young women to go to college. At present four girls are having its benefits and by this concert on Oct. 4, the college women of Jersey City expect to increase their fund so that more students may be helped.

Mr. and Mrs. David Mannes will also be heard on the program with Miss Braslau, which will be the first appearance of all the artists here, although the College Club has brought many other musicians to Jersey City. Through these concerts more than twenty-five girls have been sent to college in the last ten years.

The concert will be given in the big auditorium of the Dickinson High School, which seats 2000.

A. D. F.

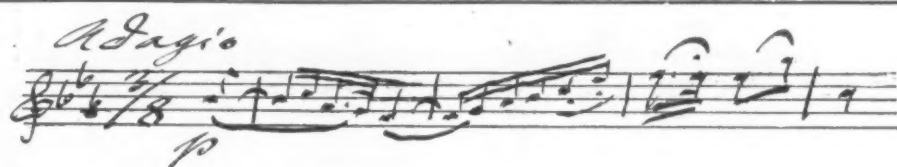
KANSAS FACULTY GROWS

Sunflower State University Adds Six
Teachers to Fine Arts Department

LAWRENCE, KAN., Sept. 11.—Six additions to the faculty of the fine arts department of the University of Kansas were announced the week of September 13, simultaneously with the opening of the fall semester. The fine arts department is one of the strongest musical organizations in the state and has exerted a profound influence on the popularization of music throughout Kansas.

The additions to the faculty as announced, follow: Rosemary Ketcham, formerly head of the design department in the University of Syracuse, heads the new department of design. Elwin Smith, tenor, and a graduate of Cincinnati Conservatory of Music, is professor of voice. Rena Lazelle, for five years head of the vocal department at the Jacksonville College for Women, Jacksonville, Ill., is assistant professor of voice. Edna Haseltine, formerly on the music faculty of the State Normal School at Gunnison, Col., is instructor in voice. Creola Ford, a graduate of the

Bruch, Grateful for Succor, Sends Brown His Famed Theme



Mr. Eddy Brown
Ihr freundlichen Erinnerung
Dr. Max Bruch

Berlin,
3. Febr.
1920.

This Reproduction Is Max Bruch's Own Handwriting, Sent to Eddy Brown Last Winter. It Shows the Noted Composer's Handwriting of the Opening Theme of the Adagio of His Concerto in G Minor for Violin and Orchestra

WHEN it was learned last Winter that the famous composer, Max Bruch, was in dire need, suffering hardships owing to the shortage of food in Germany, Eddy Brown came to the rescue and issued a call to the concert violinists now in America to come to the aid of the composer, who is one of the few contemporary composers who have provided them with concertos which they play regularly, namely, his Concertos in G Minor and D Minor and the "Scottish Fantasy." There was a generous response and Mr. Brown sent to Bruch food and money. The old composer—he is now eighty—replied to Mr. Brown and thanked him heartily for his generosity. In one of his letters he sent the autograph which is reproduced herewith, as a token of his esteem of Mr. Brown's art. Knowing that Mr. Brown is one of the best exponents of the G Minor Concerto, he wrote these measures from the opening of the slow movement, an autograph which the young American violinist treasures very highly.

At latest reports the composer was said to be in a dying condition.

school of Fine Arts and for the last two years teacher of piano at the William Woods College, is instructor in piano. Harold Putnam Brown, of Provincetown, Mass., replaces Wm. M. Hekking as professor of drawing and painting.

Officials of the fine arts department declare that the enrollment of students in music this year promises to be very heavy and they expect a new record to be established. There is much interest in music throughout the state, and its value is coming to be realized.

R. Y.

Texas Ex-Soldiers Object to Kreisler

FORT WORTH, KAN., Aug. 22.—Texas American Legion men have protested in recent meetings, here and at Dallas, against the presentation of Fritz Kreisler, the famous violinist, in concert in Texas. The Dallas organization decided to tolerate the presentation of the works of Bach, Beethoven and Wagner, but desired to go on record as stating that "all music and musicians of Germany and Austria of the present day were enemies of America." The Fort Worth Post failed to find Mr. Kreisler guilty of any overt act of warfare against the United States, but considered that "his well-known loyalty to his country rendered him obnoxious." Mr. Kreisler is at present in Austria, where he is giving his time, efforts and savings to relieving the distressing condition of Austrian children.

George Everett Forsakes Opera for Movie Directing

George Everett, formerly well known in musical circles, has turned to the production of motion pictures. Mr. Everett sang with the Boston Opera and the Royal Opera at Covent Garden, London, and also as leading man in "The Lilac Domino," "Princess Pat," "The Blue Paradise" and "Gloriana." Mr. Everett has just completed the first Fanark Picture, "The Crimson Cross," from the story and scenario by N. Brewster Morse, and has been engaged to direct the second Fanark picture, "The Strength of the Weak," which is now being written by Mr. Morse. "The Crimson Cross," which is Mr. Everett's first effort as a director of motion pictures, is played by an all-star cast. Frank Waller, formerly with the Boston and Chicago opera companies, is arranging the musical score for it.

Rosalie Miller to Sing at the Maine Festival

The same numbers will be given by Rosalie Miller, the young American soprano, at her appearances at the Maine Festival concerts at Bangor and Portland. Her program will comprise the "Bird Song," from "Pagliacci," and the soprano solos in the "Stabat Mater" of Rossini and the last act of "La Gioconda." She will be heard in Bangor on Oct. 1 and in Portland on Oct. 5.

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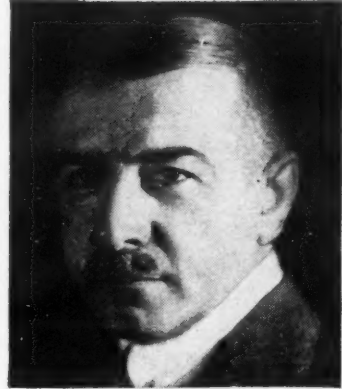
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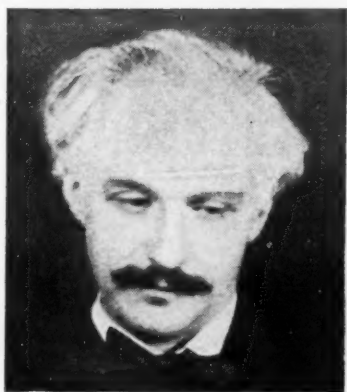
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MUSIC IN BANGOR

Marie Tiffany and Chester Gaylord Give Concert in City Hall

BANGOR, ME., Sept. 10.—Marie Tiffany, soprano of the Metropolitan, assisted by Chester Gaylord, pianist, delighted a large audience in the City Hall on Tuesday evening when they appeared in the third annual concert given under the auspices of the Skinner Optical Company, demonstrating the New Edison Re-Creation. Miss Tiffany charmed all with her beautiful voice and ingratiating manner. The program opened with Mozart's "Deh vieni," followed by several groups of familiar songs and arias, such as Godard's "Florian's Song," Massenet's "Elegie," and old time favorites, including the "Blue Bells of Scotland," all of which were sung in unison with the re-creation of her voice. In her singing of Taylor's "There's a Beautiful Land on High," Miss Tiffany sang a counter melody, or obbligato, in other words a duet with herself while during her singing of Handel's "Come Unto Me" from "The Messiah" the lights were turned off, leaving the hall in complete darkness. When the lights were again turned on Miss Tiffany was not on the stage, again demonstrating the marvelous reproduction of the human voice done by this remarkable machine.

Mr. Gaylord showed his musicianship in solos and in unison with the Edison. The concert was one of the finest of its kind ever given in this city. J. L. B.

KRIENS SYMPHONY CLUB

Organization With Many New Members Begins Season Oct. 14

The ninth season of the Kriens Symphony Club will begin on Oct. 14 with a large registration of new members. Mr. Kriens has planned a very interesting and educational series and has also added and enlarged the orchestra's library and repertoire. Compositions by young Americans will again be presented and many young singers and instrumentalists will be given opportunity to rehearse with orchestral accompaniment. Guest conductors will appear at some of the rehearsals and many public concerts will again be given. Those already scheduled include a Globe concert and one in Carnegie Hall.

The violin studio of Mr. Kriens in Carnegie Hall will reopen in October with a large enrollment of pupils. Among those who have studied with Mr. Kriens and who have already appeared successfully as soloists are Caroline Powers, Violet Kish, Katherine Stang, Mary Waterman, Marjorie de Vore, Kurt Dieterle, Hans Asmussen, Marjorie Cramton, Hazel Jantzen and many others. Mr. Kriens will also be heard as soloist in various concerts during the season.

Pupil of Carolyn A. Alchin Engaged for Position in Portland, Ore.

In a recent issue of MUSICAL AMERICA, it was stated that the head of the new Theory Department of the Elison-White Music School at Portland, Ore., was to be Carolyn A. Alchin. Miss Alchin points out that the position is to be filled by one of her pupils, Pauline Alderman of Portland.

NEW HAVEN, CONN.—The various teachers of the New Haven School of Music returned from their vacations in time for the opening of the school last Monday. Mr. and Mrs. Huni spent the summer at Momauguin; Mr. Stoeving and his family were in New York State, and Mr. Loth was on the Pacific Coast.

California Singers Return from Orient



Photo by Keystone View Co.

Glee Club of the University of California Arriving in San Francisco After a Concert Tour of the Orient

BERKELEY, CAL., Sept. 8.—The glee club of the University of California recently returned to this country on the S. S. Siberia Maru, from an extended tour through the Orient. The boys report an unusual interest in American jazz everywhere they appeared, capacity audiences greeting them and demanding endless encores at every concert.

GALLO FORCES OPEN MONTREAL'S SEASON

Canadian City Shows Growth In Opera Appreciation—"Aida" Well Given

MONTREAL, Sept. 20.—Montreal's musical season which promises to be a period of unparalleled activity was opened by the San Carlo Opera Company's excellent presentation of "Aida" on Sept. 13 before a capacity audience in His Majesty's Theater. Mr. Gallo's forces are always immensely popular here. There are few American cities of the size of the Canadian metropolis that can show such a steady increase in opera attendance, certainly no other Canadian city as that of Montreal.

Marie Rappold, Stella de Mette, Giuseppe Corallo, Mario Valle, Pietro de Biasi, Natale Cervi, Amedeo Baldi and Alice Homer provided ample and frequent reason for constant applause. The production was adequate, and the musical direction even more so. The week's bills include "Rigoletto," "La Forza del

Destino" and "Madama Butterfly," as well as the customary standbys.

The advance sales for Caruso's Montreal recital have, as was only to be expected, broken all possible records. He will be compelled to sing in an atrocious place called Mount Royal Arena, where fights and wrestling matches are staged in between the lesser important events. Some day, we suppose, we will have that genuine concert hall! B. D.

The Weigesters Return to New York After Season in the South

WINSTON-SALEM, N. C., Sept. 10.—A concert under the direction of Robert G. Weigester, the New York vocal teacher, was given recently in the I. O. O. F. Hall for the benefit of the Odd Fellows Orphanage at Goldsboro. Mrs. Robert G. Weigester, soprano, who contributed the largest part to the evening's entertainment, was cordially received by the large audience. She sang a well-chosen program of interesting works. Others who took part in the program were Miss Lupo and Mr. Nunn and Mr. Clapp. Mr. Weigester provided the accompaniments. He and Mrs. Weigester came here last summer at the request of many pupils throughout this section, and they have just concluded their second season here. Their Carnegie Hall studio in New York has been reopened for the fall and winter season.

Berlin Opera Will Observe Century of "Freischütz"

The Berlin Opera has scheduled for next season the newest works of Busoni,

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YAW

Prima Donna Soprano

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Reenizek, Pfitzner, Schrecker and Richard Strauss. In addition, it will present revivals of "Tristan," "The Flying Dutchman," "Cosi Fan Tutti," "The Barber of Bagdad" and "Falstaff." In April, 1921, will be revived Weber's "Freischütz," for the hundredth anniversary of its first production.

Dr. Alexander Kahanowicz, for many years secretary to Paderewski, has bought a five-story building in the lower part of New York City, where he will conduct a book-selling business.

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Birgit Engell to Make American Début on Nov. 10



Birgit Engell, Danish Soprano, Who Comes to America This Season

Mrs. Antonia Sawyer, the New York manager, is receiving from abroad splendid critiques of the performances of Birgit Engell, the Danish lyric soprano, whom she is bringing to America for her first tour this season. Miss Engell, who is known both as a recital and operatic singer, scored a triumph recently at the Royal Theater in Copenhagen in "Faust," her interpretation of the rôle of *Marguerite* being much praised by leading critics.

It was through Coenraad v. Bos that Mrs. Sawyer decided to introduce this singer to American music lovers. Mr. Bos has played for Miss Engell on numerous occasions abroad and when it was learned that Julia Culp would not come to this country until next year, he

suggested Miss Engell, speaking of her art in the highest terms. She will make her American début at Carnegie Hall on the afternoon of Nov. 10, and will have the assistance of Mr. Bos at the piano. Mrs. Sawyer has already booked a number of excellent appearances for her, among them the Matinée Musical Club of Cincinnati. Miss Engell may also be heard on the Pacific Coast.

Burnett Plans Novel Publicity for Graveure-Painter Recital

W. H. C. Burnett of Detroit, who is managing the tour of Louis Graveure this season, is presenting the noted baritone and his wife, Eleanor Painter, in a joint recital at Orchestra Hall, on Oct. 11, in Chicago. For this event Mr. Burnett is following out new lines in publicity as applied to concerts, issuing hundreds of thousands of leaflets, announcing the names of the makers of the various things used at the concert, from the stage curtain and furniture to the floral decorations. These are distributed by the firms themselves in big quantities, thus informing the entire population of a city, instead of the comparatively small portion ordinarily interested in a concert, about the coming of Mr. Graveure and Miss Painter.

George Meader Returns to U. S. for Concert Tour

George Meader, tenor, who made a distinct success at his Aeolian Hall recital last winter, has scored new triumphs in Switzerland, singing *Pinkerton* in "Butterfly," *Rodolfo* in "Bohème," *Turiddu* in "Cavalleria" and *Almaviva* in "The Barber of Seville." He has also been very successful in a concert tour and has been re-engaged for later appearances in every city in which he sang. A short time ago he had the honor of singing before the Infanta of Spain in her castle. He was rewarded with the presentation of a gold cigarette case. Mr. Meader is returning to America for his concert season this month.

Kenneth Brown Engaged by Anderson

Walter Anderson, the New York manager, has engaged Kenneth Brown as his secretary and office manager. Mr. Anderson is now planning a booking tour through the West and South the latter part of this month.

The Flonzaleys Play Again At De Coppet's Swiss Villa



The Flonzaley Quartet and Mr. and Mrs. André de Coppet on the Steps of the "Villa Flonzaley," Lake Geneva, Switzerland

ANDRÉ DE COPPET, the son of the late E. J. de Coppet, has spent the months of July and August with his wife, at the "Villa Flonzaley" at Le Tronchet, on the Lake of Geneva, Switzerland. Desiring to revive the glorious traditions, to which the name of his

father will be forever attached on the shores of Lake Leman, he several times invited his friends—the Flonzaleys—to play for him and for his guests where, in former years, every Sunday during the summer they used to play frequently with the assistance of that brilliant pianist, Mrs. E. J. de Coppet, before a gathering of real crowned heads—artistically crowned, of course—such celebrities as Paderewski, Sembrich, Hofmann and Weingartner being frequent visitors to the villa. No wonder then it was with a real emotion that they found themselves playing again in the lovely room familiar to so many Americans which had not been opened for the entire period of the war.

The Zoellners in Los Angeles

LOS ANGELES, Sept. 12.—After a month spent in the East, the members of the Zoellner Quartet have returned to Los Angeles, where they live when not on tour. The larger part of their Eastern trip was devoted to making phonograph records and, within a short time, the work of this famous organization will be represented on the market by some twelve records. More records will be made by the Zoellners in December, when they are again in New York. The quartet has a very large season before them, the biggest in the history of the organization.

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"ONE OF THE FINEST CONTRALTOS HEARD IN LONDON FOR MANY SEASONS. HER VOICE IS OF QUITE UNUSUALLY RICH QUALITY AND BEAUTIFULLY CONTROLLED."

Pall Mall Gazette

"MISS BRASLAU DECIDEDLY MADE GOOD. HER VOICE IS A FINE ONE, RICH AND POWERFUL IN ITS LOUDER MOMENTS AND AT ONCE BEAUTIFUL AND PENETRATING IN ITS MEZZA VOCE. SHE HAS ALSO A SENSE OF INTELLECTUAL HUMOR THAT ONE DOES NOT OFTEN MEET IN WOMEN. VERY FEW COULD SING MOUSSORGSKY'S "THE CLASSICIST" AS SHE DID."

Ernest Newman, London Times

"A GENUINE CONTRALTO VOICE CAPABLE OF MANY SHADES OF EXPRESSION, AND A MANNER OF INTERPRETATION THAT GOES DEEP INTO THE MATTER SHE ESSAYS. HER TEMPERAMENT IS VERY MARKED AND INFORMS EVERY PHASE OF HER WORK. SHE IS THOROUGHLY ARTISTIC AND SOMETHING MORE, SINCE INDIVIDUALITY IS NEVER LACKING." *Morning Post.*

"THERE WERE FOUR CONCERTS IN LONDON YESTERDAY WHICH CALL FOR NOTICE. IT IS POSSIBLE TO DISMISS MISS BRASLAU'S DEBUT BRIEFLY, BECAUSE WITH HER BIG STYLE SHE WAS SO SUCCESSFUL THAT WE MAY CONFIDENTLY LOOK FOR OTHER OPPORTUNITIES OF CRITICISM." *Daily News.*

"MISS BRASLAU'S VOICE IS OF RICH QUALITY AND BIG VOLUME, AND HER PERFORMANCES WERE MARKED BY DRAMATIC AND POETIC EXPRESSION. HER SINGING OF THE FAMILIAR GLUCK ARIA WAS FINELY DRAMATIC AND THE ARIAS BY HANDEL AND BEETHOVEN WERE ALSO GIVEN WITH MUCH EFFECT." *Daily Chronicle.*

"CONCERTS ARE BEING GIVEN IN GREAT NUMBERS JUST NOW THOUGH FEW OF THEM ARE OF ANY GREAT IMPORTANCE. AN EXCEPTION HOWEVER WAS ONE AT QUEEN'S HALL WHICH SERVED TO INTRODUCE YET ANOTHER NOTABLE AMERICAN SINGER, SOPHIE BRASLAU, ONE OF THE STARS OF THE METROPOLITAN OPERA OF NEW YORK. SHE PROVED TO BE A DECIDEDLY SUPERIOR ARTIST. THE POSSESSOR OF A BEAUTIFUL CONTRALTO VOICE OF GREAT POWER, SHE GAVE UNQUALIFIED DELIGHT BY HER REFINED AND EXPRESSIVE SINGING. IN SHORT SHE MADE A DECIDEDLY SUCCESSFUL DEBUT." *Glasgow Herald.*

"MISS BRASLAU HAS A SINGULARLY FINE CONTRALTO AND SINGS WITH FINE BREADTH AND DIGNITY. ONE CAN UNDERSTAND THAT SHE HAS ACHIEVED MUCH SUCCESS IN OPERA." *London Star.*

"AT HER RECITAL IN QUEEN'S HALL, MISS BRASLAU MADE A GREAT IMPRESSION. SHE HAS A RICH AND POWERFUL VOICE MATCHED BY A STYLE OF GREAT BREADTH, AND SHE HAS BOTH MUSICAL INTELLIGENCE AND DRAMATIC TEMPERAMENT."

Jewish Guardian.

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'RAVINIA HERE TO STAY,' SAYS ECKSTEIN

Sixty-eight Performances
Given of Twenty-four Operas

CHICAGO, Sept. 17.—Louis Eckstein, president of the Ravinia Opera Company, is enthusiastic over the success of the season which has just closed.

"I have no apologies to make for the quality of the performances," said Mr. Eckstein to *MUSICAL AMERICA*, "for they reached a high artistic level. If it had not been for the unusually cool summer, we would have had the greatest ten weeks Ravinia has ever known. Such a summer, however, is bound to have an unfortunate effect on the attendance of open-air opera, and it is not a thing that we can foresee or prevent.

"While it is too early to give out our plans for next season, it can be said with certainty that Ravinia opera is here to stay. It is a pleasure spot for thousands of Chicagoans in summer, and thereby it cannot fail to have civic and educational value. I hope we may have an enlarged stage next year, so that we can give more elaborate operatic performances, and also provide for the production of some big ballets. We would have made the enlargement this year, but we were warned that a general labor strike might be called May 1, and we did not wish to take the chance of not being able to open in June.

"Ravinia is a permanent institution. It will be there next summer and for many summers after that. We had a great season this year, and I hope we may have a still better one next year."

Opening its season on June 26, with Puccini's "Tosca" with Florence Easton and Antonio Scotti, the Ravinia Opera Company gave sixty-eight performances of twenty-four operas besides more than fifty concerts by the Chicago Symphony Orchestra, in ten weeks and three days. This feat was performed with only twenty principals in the company, each of whom learned several new rôles during the season. The chorus was a marvel of

histrionic and tonal efficiency, its work being universally commented on because of the life and naturalness supplied to the performances by that body.

It would be hard to apportion praise in due measure to the principals. Antonio Scotti came to Ravinia for his second season. Charles Hackett, American lyric tenor, appeared this season for the first time. Soprano rôles were divided between Edith Mason and Florence Easton, Consuelo Escoba singing the coloratura rôles. Alice Gentle made a name for herself by some excellent performances of the mezzo-soprano rôles. Léon Rothier made a deep impression with his splendid performances of the basso parts.

Renato Zanelli, Metropolitan baritone, sang in several excellent performances, and there was splendid work done by Morgan Kingston, Millo Picco, Louis l'Angelo, Pilade Sinagra, Margery Maxwell, Paolo Ananian, Giordano Paltrinieri, Graham Marr, Mary Kent and Anna Correnti.

F. W.

ADELIN FERMIN RETURNS

New York Vocal Teacher to Re-open His Studio After Vacation in West

Adelin Fermin, the New York vocal teacher, will return to New York after a vacation spent in the West and will re-open his studio at 50 West Sixty-seventh Street on Sept. 27.

Mr. Fermin taught 222 hours at the six weeks' summer session of the Peabody Conservatory, Baltimore, Md., and obtained splendid results with many of the voices. A number of students will follow him to New York to continue their study. Some of the more advanced were heard in recital at the end of the session. Among others were Ruth Oswald of the "Have a Heart and Head Over Heels" Company; Annie Jett, who possesses a beautiful soprano voice; Walter Linthicum, an unusually fine baritone; Edward Jendrek, a promising tenor, and Daniel Hall, formerly with the "Everywoman" Company. Mr. Fermin's pupils have gained widespread success in grand opera, light opera, concert and other fields.

Naples will raise a monument to the memory of Leoncavallo, composer of "Pagliacci" and "Zaza." The expense will be defrayed by public subscription.

Edna Darch, American Soprano, Changes Field of Artistry

Singer Formerly With Berlin and Chicago Operas, Now Head of Musical Art Department at G. Schirmer's—Aids Singers and Instrumentalists in Selecting Music for Their Requirements.

A DEPARTURE is being made with success at the music publishing house of G. Schirmer, New York, in the inauguration of a "Musical Art Department." The department is being managed by Edna Darch, the gifted American soprano, known through her association as a member of the companies of the Berlin Royal Opera and more recently of the Chicago Opera. Miss Darch is making this department a place where both singers and instrumentalists may receive aid in obtaining interesting compositions for their programs. Educated under prominent teachers, Miss Darch won praise as an interpreter of high rank and is as capable a pianist as she is a singer.

To a *MUSICAL AMERICA* representative Miss Darch said one day last week: "It is my purpose to examine carefully all foreign and American new publications and assort them according to their various styles, and also to give attention to meritorious compositions for teaching purposes. In this way we can be of as great service to the teacher, as we can to the concert artist. Not only are we giving serious attention to absolutely new compositions, but I am going over hundreds of compositions which have been lying on the shelves, published anywhere from one to ten years ago, and choosing pieces that are of unquestionable merit, but which for



Edna Darch, American Soprano, Who Is Now Taking Charge of the Musical Art Department of G. Schirmer, Inc.

one reason or another have never been brought to the attention of musicians. You would be surprised to see what splendid songs are to be 'rediscovered' in this way." To her work Miss Darch brings enthusiasm, as well as an exceptional talent, to present the works of composers of all schools to the greatest advantage to the profession. Already numerous artists and teachers are consulting her at the Schirmer store in Forty-third Street east of Fifth Avenue, where she has her office.

Lankow Gives Two Recitals in Colorado

Edward Lankow, the New York basso, scored a marked success in his Chattanooga appearance recently at Boulder, Col. He was also heard in recital in Colorado Springs, under the auspices of the Woman's Musical Club, meeting with a cordial reception.

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"The Greatest Single Prestige Builder in the World of Music"

Ralph Leopold to Make His New York Appearance Oct. 26



Ralph Leopold, American Pianist

Ralph Leopold, pianist, is visiting friends in Ardmore, Pa., after having spent the summer with his sister, Mrs. Newton B. Baker, wife of the Secretary of War, at her estate, "Beauvoir," near Washington. Mr. Leopold will return to New York the end of the month and will give an Aeolian Hall recital on Tuesday evening, Oct. 26.

Joseph A. Finley to Lead Portland (Ore.) Oratorio Society

PORTLAND, ORE., Sept. 18.—Joseph A. Finley will be the president of the Musicians' Club this year. At the Arleta Baptist Church he will lead the choir and he will also conduct the Oratorio society. Plans for the winter are for a chorus of 150 to 200 voices, a course of three concerts including "Messiah" and "Elijah," and at least one miscellaneous program. The president, C. A. Higgins, will head the board of directors. C. A. Williams, vice-president; Helen Matthews, recording secretary; Mrs. John Gunther, financial secretary, and John Milleson, member-at-large, will also serve on the board. Danie Livesay will be the accompanist. N. J. C.

Birmingham Conservatory Begins Year With Increased Enrollment

BIRMINGHAM, ALA., Sept. 11.—When the Birmingham Conservatory of Music opened its fall term a few days ago, the event marked the school's twenty-sixth consecutive year and the enrollment of pupils was the largest of many seasons. The faculty this year numbers fifteen teachers, several having been added to meet the demands of the ever-growing classes. An affiliation has been made with the D'Agostino School of Music,

whereby the conservatory will accept pupils in the piano department of that school and students of its violin department will be heard in the weekly recital programs of the conservatory. Arrangements have also been completed whereby the piano students of the conservatory will give one of the regular Music Study Club programs this winter.

Bodanzky Announces Programs for First National Symphony Concerts

Artur Bodanzky has announced the program for the first two pairs of concerts of the National Symphony, those on Oct. 8 and 10, and on Oct. 17 and 19. Ossip Gabrilowitsch, pianist and conductor of the Detroit Symphony, will be the soloist at the first pair of concerts, and Francis Macmillen, violinist, at the second pair. The program for the opening concerts includes Weber's overture to "Der Freischütz," which had its first public performance one hundred years ago, on the same date, Brahms's Concerto No. 2 in B Flat for piano, and Richard Strauss's "Death and Transfiguration." The second program consists of Schubert's "Unfinished" symphony, Carl Goldmark's Concerto in A Minor for violin, and Charpentier's suite, "Impressions of Italy."

Harold Land in Stockbridge, Mass.

STOCKBRIDGE, MASS., Sept. 22.—Harold Land, the baritone, gave a recital at Heaton Hall recently, singing songs by Frederick Keel, Hermann Löhr, Vanderpool, Buzzi-Pecchia, Quilter, McGill, Speaks, Gartlan and Margetson. Mr. Land also gave pleasure with two songs by Fay Foster, "Your Kiss," and "My Menagerie," a group of request numbers, and several Negro Spirituals by H. T. Burleigh.

Chicago Lyceum Arts Conservatory Opens

CHICAGO, Sept. 20.—The faculty of the Lyceum Arts Conservatory, which opened its 1920-1921 season on Monday, Sept. 13, has been augmented by the addition of Maurice Rosenfeld and Theodore Sturkow-Ryder to the faculty of the piano department, and Alexander Zukovsky to the violin department. Theodore Harrison, director of the voice department, began his teaching on Sept. 15, after a vacation spent in the East. Elwyn Smith, tenor, pupil of Mr. Harrison, has been engaged as head of the vocal department of the University of Kansas. F. W.

Hopp to Ask Co-operation of Former Associates in Garden Concerts

Julius Hopp has invited all those who have worked with him in the last ten years to meet in a conference in Madison Square Garden at 2:30 o'clock on Saturday, Sept. 25, when the manager will outline plans for a permanent project to give music festivals and concerts at popular prices. The first concert will be given on Sunday evening, Oct. 31.

Ellison-White Conservatory Brings New Musicians to Portland, Ore.

PORTLAND, ORE.—Sept. 18.—J. Erwin Mutch, a singer of wide experience and who for four and a half years, was soloist in the cathedral of St. John, the Divine, in New York City, is the new teacher of vocal music in the Ellison-White Conservatory of Music. Mrs. Susie Fentrell Pipes will be head of the violin department, assisting her will be Mar-

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garet Yost. Other members of the faculty are: Pauline Alderman, Louise Huntley, Edith Woodcock, Wilberta Babidge, Elizabeth M. Barnes and Richard G. Montgomery. David Campbell is head of the piano department and director of the conservatory. N. J. C.

The Ogontz School at Rydal, Pa., has been added to the list of educational institutions at which the Letz Quartet will play next season, contracts having been signed by Daniel Mayer for Jan. 26. Another date recently booked is for Greenfield, Mass., on Jan. 18.

Marley Sherris, Canadian baritone, has been extensively booked for the coming season in the United States by Harry and Arthur Culbertson. Mr. Sherris has been programming Edward J. Walt's song, "Lassie o' Mine," with success.

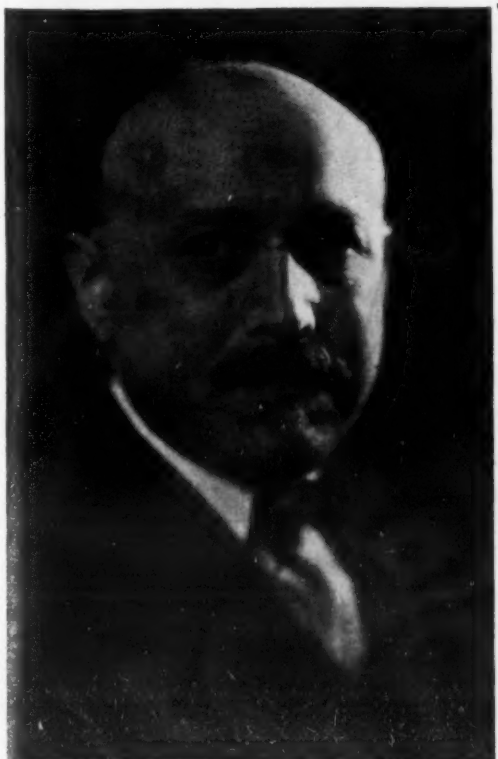
BIRMINGHAM, ALA.—Mrs. E. T. Price has opened a studio at Five Points, the center of the South Highlands residential district, in addition to her downtown studio.

TRIO PLAYS FOR CHARITY

Women Artists in Excellent Ensemble Appear in Pittsfield, Mass.

PITTSFIELD, MASS., Sept. 10.—A trio of artists consisting of Gertrude Watson, pianist; May Mukle, 'cellist, and Rebecca Clarke, violinist, gave a delightful concert on Sept. 7 for the benefit of the Salvation Army home fund. The three trio numbers, the Mozart Trio in G, the Brahms Trio in C, and the "Colonial Song," by Grainger, representing chamber music of the eighteenth, nineteenth and twentieth century composers.

In the entire program the trio attained excellent ensemble effects. Miss Clarke, who made her first appearance here as a violinist, showed her accomplishment in another field of musical expression. Miss Mukle's solo group included an air by Purcell; "Elegie," Fauré, and "Papillon," Popper. In this number Miss Mukle thrilled her audience with the mastery and breadth of her tone. Miss Watson's work at the piano was artistic. M. E. M.



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WAGNER'S TANNHÄUSER OPENS DRESDEN SEASON

Opera Brings Out New Singers in Fine
Production—Prof. Buttner's
Choral Work Given

DRESDEN, Aug. 15.—On Aug. 15, the operatic season opened with a performance of "Tannhäuser," cast as usual with exception of the *Shepherd*, sung for the first time by a newcomer, Käte Hoerder, who, having a pretty voice, did well. The title part was sung by Herr Taucher, who will henceforth replace Adolf Lussman, the latter having signed with the management of the Finnish opera at Helsingfors. Taucher excelled in the narrative. His fresh voice gave great satisfaction throughout the evening. The stage management for the first time was trusted to Herr Toller. To Herr Scheidemantel is due the credit of having again brought out the final scene with the bier on the stage which is also accepted at Bayreuth. Some other improvements in the matter of costumes were gladly noticed, the performance on the whole bearing the stamp of freshness. Other operas such as "Schirin and Gertraude," "Tristan" and Meyerbeer's "L'Africaine" were given, the *Vasco di Gama* in the latter being brilliantly sung by Herr Taucher. New in the part of the *High Priest* was Herr Reinmann, who made a decidedly premature appearance. In the "Waffenschmied" by Lortzing he was heard as the *Count* with equally bad luck.

Johann Strauss, with the assistance of the orchestra of the Schauspielhaus, re-

peated in the Gewehrehaus, one of his programs of the summer-concerts in the open air, which proved to be somewhat of a disappointment. Fiamette Hildegarde, formerly of Paris, lent her assistance as a dancer of the old school ballet, her best number being danced to the music of Liszt's Second Rhapsody.

The concert of the Arbeiter Sängerbund was given under the leadership of Prof. Paul Buttner who introduced a novelty of his own from chorus and orchestra, "Der Ritt zur Freiheit," a brilliant example of musical characterization and rhythmic invention. Beethoven's Fifth Symphony and the "Siegfried Idyll" also figured on the program.

ANNA INGMAN.

Chicago Musical College Begins Season

CHICAGO, Sept. 18.—With the opening of the fall term of the Chicago Musical College, the teaching time of many of the teachers is so fully booked that no more pupils can be accommodated, and the time of many other teachers is nearly filled. Dr. Ziegfeld, president emeritus of the college, has been spending the summer at Long Beach, N. Y. Rudolph Reuter has returned to Chicago for the opening of the college.

F. W.

Jersey City Musicians Marry

JERSEY CITY, N. J., Sept. 14.—Mabelle May Sniffen, organist, and William M. Barnes, Jr., baritone of Simpson M. E. Church, were married on Sept. 12, after a special musical service. Mr. Schwartz is organist of Old Trinity Church, and supervisor of music in Jersey City.

British Opera Singers Forsake Railroad in Favor of Motor Bus



© Key-tone View Co.

Carl Rosa Opera Company Fighting High Cost of Railway Travel

LONDON, Sept. 5.—There are more ways of killing a cat than by smothering it with butter; and there are more ways of avoiding the mountainous cost of railway fares than by walking. One way is to go by automobile, and it is the one that was utilized by the Carl Rosa Opera Company recently, when they started, as shown above, for their autumn tour through England in motors hired for the occasion. The photograph shows their departure from Putney Hill, London.

ANTONIA SAWYER ANNOUNCES



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THE BRILLIANT
AMERICAN VIOLINIST

*Miss Neill Will Give
Her New York Recital at
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PROMISING MUSICAL SEASON FOR PARIS

Best Music in All Forms to Be Given in the French Capital

PARIS, Sept. 5.—The Colonne Concerts will give this year forty-eight concerts, twenty-four on Sundays, twenty-four Saturday matinees. The programs of these last will be made according to a new plan. Besides the nine symphonies of Beethoven and the four of Schumann, there will be heard symphonies of Mozart, Haydn, Mendelssohn and the first French symphonies by Gossec, Méhul, F. Hérold, as well as the best known of our modern school. If this project can be realized, it is the intention of Mr. Pierné to make known in France the symphonies or symphonic poems of American, English, Swedish and Dutch composers. For the rest, the program without aiming to be of a pedagogical character, will group works according to a certain logical succession, with a view rather to styles and sources of inspiration than of chronology or nationality. The Sunday concerts will offer the great classic works and first performances of unpublished French scores by Vincent d'Indy, Louis Thirion, Darius Milhaud.

The Padeloup concerts will give a hundred performances under the direction of Rhené-Bâton. These concerts will be given at the Opera House. The Paris Orchestra, under the direction of Francis Casadesus and Georges de Lausnay, is scheduled to give twelve concerts in the Salles des Agriculteurs between Oct. 10 and March 20. At each concert a new work by a French composer will be given as well as scores by the American composers Carl Whitmer, Blair Fairchild and John Powell. To accomplish an educational work the Paris Orchestra will give a certain number of concerts in the poorer quarters of the city.

The International Concert Bureau, C. Kiesgen and E. C. Delaet, announce twelve concerts of the Philharmonic Society, for which have been engaged pianists Busoni, Frederic Lamond, Sliwinsky, Marcel Ciampi, Mme. Marguerite Long, the violinists Georges Enesco, Jacques Thibaud, the cellists Pablo Casals and Gerard-Hekking, the trio Ciampi-Hayot-Hekking, the Flonzaley Quartet, the Hague Quartet, and the sopranos Ninon-Vallin, Gabrielle Gills, Mme. Claire Croiss, the tenor Misha Leon and the baritone Charles Murano.

This bureau will also sponsor six chamber music concerts and concerts of the orchestra of the Société Musicale Indépendante; four concerts of chamber music by the Society of Composers; six by the Union of Woman Professors and

Composers; two concerts by the Society of Ancient Instruments; several by the Capet quartet, and recitals by Alfred Cortot. Among other virtuosi to be heard are: Brailowsky, Marcel Ciampi, Frederic Lamond, Sliwinsky, Contran Arcoust, Miss M. Th. Brazeau, Mr. de Harack, Smeterling, pianists; Jascha Heifetz, who will give two concerts with orchestra; Yvonne Astruc, Manuel Quiroga, Robert Kretzly, Debonnet, Victor Gentil, Asselin, violinists; Andre Hekking, Gerard Hekking, Chizalet, Veyron, Vaugeois, Pitsch, cellists; Gabrielle Gills, Maria Freund, Maud Chater, Laveine Roche, Koubitzky, singers.

Manager Schurmann announces at the Salle Gaveau and the Salle des Agriculteurs a series of twelve festival concerts, eight of classic music and four of modern, twelve chamber music sessions, and four concerts by Ricardo Vines, the first one dedicated to the works of Debussy, the second to Erik Satie, the third to the modern Spaniards, the fourth to the Russians. Finally, in addition to recitals by the violinist Leonidas Leonardi and the pianist Paul Loyonnet, there will be heard the Ukrainian Choirs and the Choir from the Sistine Chapel.

At the Salle Touche on Saturday afternoons the Oeuvre Inédite will continue its campaign in favor of modern music. Its concerts will take place weekly beginning with October.

The Office Musical Français is at present occupied in establishing branches

in the provinces and in foreign countries to co-operate more effectively for the performance of French music. Two of these branches are at Brussels and Lyons. A large number of works will be brought forward from last year.

I have already told you something of the program of the Opéra and the Opéra Comique. The Gaité-Lyrique, which opens in October for its winter season, will give "La Fille du Tambour Major" and then as a novelty "Le Rosier," the opera bouffe by Henri Casadesus. It will revive the "Chimes of Normandy" as well as "Le Mariage de Télémaque" by Claude Terrasse. Finally, there will probably be Messager's "M. Beaucaire."

The Trianon Lyrique will again take up its campaign on behalf of the old French opera comique, presenting "Janot et Colin," "Rose et Colas," by Monsigny; "Ma Tante Aurore," by Boieldieu; "Pizarro et Diego," by Dalayrac; "Le Maréchal Ferrant," by Philidor and probably "Le Mariage Secret," by Cimarosa.

ROBERT BRUSSEL.

TO HONOR GOLDMAN

Mayor Hylan Will Present Him With City Flag at Concert

After Oct. 10, when the Goldman Concert Band gives its Carnegie Hall concert, Caruso will have a sharer in his hitherto unique position among musicians of having been presented with the flag of New York City. Philip Berolzheimer, City Chamberlain, has notified Mr. Goldman that Mayor Hylan has decided to make the presentation, "for patriotic and other valuable services rendered by you to the people of the City of New York."

In case of the Mayor's absence from the city, the presentation address will be made by the Hon. John P. O'Brien, Corporation Counsel. This will be the first and only subscription concert of the band.

MacDowell Symphony Orchestra Resumes Sunday Morning Rehearsals

The MacDowell Symphony Orchestra, of which Max Jacobs is conductor, is to resume its rehearsals on Sunday mornings. The orchestra was organized with the object of promoting musical efficiency, routine and experience in orchestral playing among the professional and non-professional players of both sexes who are eligible for membership. Already over one hundred persons have taken advantage of the opportunities afforded by the orchestra, some of its members having been engaged to play in leading orchestras. The rehearsals will be held on Sunday morning at 10:30, beginning with Sept. 26, at the Yorkville Casino, 210 East Eighty-sixth Street. The officers of the organization are Edwin B. Benedict, president; James L. Burley, vice-president, and Edward C. Tarler, secretary.

Many Engagements Booked for Mrs. Bready's Opera Recitals

Many engagements for Mrs. George Lee Bready's opera recitals have been booked by her manager, Mrs. Theodore M. Brown of South Orange, N. J. Mrs. Bready will appear before the Scranton, Pa., Women's Club on Dec. 6, and the Motherhood Club of Hartford, Conn., on Feb. 7. Her third season of recitals before the Montclair, N. J., Women's Club calls for Friday programs in October, January and April, and she has also been re-engaged to appear at many clubs and private schools which have enjoyed her recitals in the past. Mrs. Bready left for Manchester, Vt., on Sept. 15, as guest of Mrs. Adrian Joline.

Sascha Fidelman Applauded at Benefit for Russian Children

Sascha Fidelman, who was solo violinist at the Rialto Theater last week, playing Vieuxtemps' Polonaise with much distinction, had an ovation on Sept. 4, at Madison Square Garden, New York, where he played at the concert for the benefit of Russian children now in this country on their way back to Russia. The orchestra was recruited from the Russian, New York Symphony and Philharmonic organizations. Mr. Fidelman, on this occasion, played the solo passages from the "Scheherazade" Suite of Rimsky-Korsakoff.

In her recent appearances as soloist with Wassili Leps and his orchestra at Willow Grove, Pa., Vera Curtis, soprano of the Metropolitan Opera Company, sang, on a number of her programs, a new song entitled "Lassie of Mine," by E. J. Walt.

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NEW YORK, SEPTEMBER 25, 1920

WHY NOT MORE ALL-AMERICAN FESTIVALS?

The national American Music Festival, which closed its annual session at Lockport, N. Y., on Sept. 11, marked for the fifth time the one and only all-American celebration of this kind throughout the whole breadth of the United States. To realize that fact gives one pause. It hardly seems possible.

It is not that Americans still lack interest in the music festival *per se*. We have as permanent institutions the Bach Festival in Bethlehem, the Berkshire Chamber Music Festival in Pittsfield, the Worcester, Bangor, Atlanta, Evanston, Portland (Maine and Oregon), Springfield, Newark, Orlando and Paterson festivals, to mention some of the best known. But all of these, with the exception of the Bach Festival, devoted to the works of one composer, feature mixed programs. It is the distinction of the Lockport Festival that its programs are devoted to the American composer. Indeed, the spirit of Americanism so utterly dominates this event that it is further required that the interpreting artists as well as the composers be American born; unless, as in the case of the Barrère Ensemble, no similar American organization exists.

It should be, and indeed must be quite possible, without fear of foolish catering to a narrow chauvinism, that this type of festival, instead of being a unique instance, should frequently be repeated. One hundred and fifty composers were represented on the Lockport programs and many of these are in a class that have arrived, in the sense of being often and favorably heard. Some of them have done work that will undoubtedly live. Every year the number is increasing; with such stimuli, for example, as the Coolidge and Pulitzer prizes before the young composers it is bound to. So there will be no lack of quantity. That there is also quality we have all been amusingly slow to believe, considering the overweening faith of the American in himself

along other lines. But even the sacrosanct test of European acceptance has been applied with favorable results to the works of MacDowell, Mrs. Beach and Burleigh, Carpenter, and some others; so *que voulez-vous?*

Either one reason or the other obtains to account for the rarity of the All-American Festival. Either the American possesses an ultrafastidious, exquisitely overcultured taste on which the crude efforts of his fellow men grate (and that we had assuredly not suspected), or else he is still suffering from that lack of interest in his countrymen's music that argues lack of knowledge to discriminate between the good and the bad products of his native land; in which case he still takes refuge in a shamefaced and shallow acceptance and admiration of all that which emanates from the Old World.

THE CHARACTER OF ENCORES

From Portland, Ore., one Carmel Sullivan Power writes passionately to our Open Forum column about encores. She is "intensely" interested in "this mite called the encore" and has decided opinions as to what it should and should not be. Having heard "an artist render a selection which stunned you by its crescendo trill and cascading staccati, thrilling you as it ran the gamut of emotions," she resents any effort to "dim the colorful effects with a 'requiem,' a five-minute pedantry excerpt or a dead nugatory lot of nothingness." She is likewise certain "that the encore must be short," since "encores are synonymous with repartee."

Just why such stringent rules should be laid down to govern the encore is not clear. Miss Power evidently writes with coloratura sopranos in her mind's ear, else she would not be so voluble on the subject of "appealing high tones, cascading staccati and crescendo trills." But there is nothing to prove that the supplementary song must be anything as rigidly circumscribed as our correspondent would have it. "Encore," as the immortal W. S. Gilbert once informed a tenor, means "sing it again." The encore originally signified a repetition of something particularly well done at the virtually unanimous insistence of the audience. Only later did it come to mean the addition to the original program of something not billed.

Nowadays encores are given—especially at song recitals—on the very slightest provocation. Sometimes, indeed, with most immodest haste and on the very slenderest encouragement. The objections lately advanced by MUSICAL AMERICA against those given at the Stadium concerts were directed toward their crass triviality. But encore songs are growing increasingly trivial in our concert halls as well. Instead of prescribing brevity, vocal simplicity and wit as a requirement for extra vocal favors, Miss Power would command more sympathy by urging as her first essential musical excellence. It is true that no one enjoys "nugatory nothingness." On the other hand, it is only in certain cases that an encore is a shaft of repartee and sometimes "ebullience and the essence of graciousness" are much less in tune with the mood of the audience than a "requiem." Good music it should be, however, whether light or heavy. The trouble with the encores of so many singers to-day is that they are just the opposite—for the encore has become a shrewd means of commercial propaganda.

THE OBLIGATION OF GOOD FORTUNE

Of much interest to all American music-lovers will be the statement recently made by William J. Guard of the Metropolitan staff, just returned from a four months' visit to Europe. Mr. Guard's interest in and knowledge of musical conditions are well known, his opportunities for observation, also his love for the culture of the Old World, especially Italy, are unique; so that when he tells us that "the art center of the future will be America, if there is to be any art center at all," the utterance is worthy of serious attention.

The *haute bourgeoisie*, or upper middle class, which in Europe, as elsewhere, has been the mainstay of music, finds itself, according to this observer, passing through a condition of ferment that practically precludes the enjoyment of music from the material as well as from the mental point of view. Nor can the other classes do much better, for other reasons. In such a country, for example, as Italy, where laborers made formerly three or four lire daily, they now receive fifteen or twenty; but it may not be expected that this sum will be spent in the furtherance of the highest musical ideals. Nor will the "new rich," recruited often from the laborer class, suddenly develop taste previously uncultivated to any great degree. All over Europe these conditions appear. To us, the European says, often in those very words, "The future of art is yours. We must for awhile occupy ourselves with other things." It is a great and growing responsibility, this that has been forced on the New World.

PERSONALITIES



Schumann-Heink and Ernesto Berumen

While the young piano virtuoso, Ernesto Berumen, was on tour with Schumann-Heink in the West, opportunity offered for the snapshot above, which pictures him side by side with the great contralto. Mr. Berumen has been extremely active this summer, teaching a large class of pupils, as well as preparing new programs for the coming season. The winter promises likewise, for he is scheduled for a goodly number of engagements, and will at the same time continue with his teaching at the La Forge-Berumen studios.

Busoni—Ferruccio Busoni, pianist and composer, has been offered the chair of composition at the Academy of Arts in Berlin.

Korngold—Erich Korngold's new opera, "La Ville de Mort," will receive its premières simultaneously in November, at Vienna, Cologne and Hamburg.

Lada—Lada, the American dancer, has received over 200 requests this summer from all parts of America from young women who desire to study dancing. Lada does not teach, however, neither does she advise anyone to take up dancing as a career unless they have the fundamental training before the age of fifteen.

Kanders—Believing in variety as the spice of vacation, Helene Kanders, soprano, has followed her stay at Spring Lake Beach, N. J., with a yachting cruise to the St. Lawrence River and the Thousand Islands. Miss Kanders is the guest of a well-known French family, who came to this country recently on business matters, and who for the sake of a much-needed rest are withholding their identity temporarily from the public. Miss Kanders will return to New York early in the autumn to prepare for her coming concert tour.

Chaminade—Apropos of the recent wave of "France for the French" musician, Cécile Chaminade, composer, remarked of late in an interview quoted in *The Pacific Coast Musician*: "They are speaking of Wagner festivals in France. Did we ever consider the giving of festivals of our French composers; of Saint-Saëns, d'Indy, Massenet, Debussy? Probably they were not as great as Wagner. Let us grant that. But they were our composers, they were French and here we are in France. So I consider anything like fêteing Wagner as decidedly inopportune."

Maurel—Barbara Maurel, the mezzo-soprano, is interested in the movement originated some two years ago to popularize French art, and particularly the art of French song, in America. As the result of her thorough training under Jean de Reszke, Miss Maurel is one of the few singers in America to-day who are capable of investing French songs with their distinctive style, and through a long residence in Paris she is conversant with the niceties of French diction. According to her opinion, expressed recently to an interviewer, America is ripe for instruction in French art, but at the same time she realizes the necessity for intensive study of the subject by the various and many music-study clubs.

Bolm—Because the Swiss Government suddenly decided to change its laws in regard to passports, Adolph Bolm had to postpone his three weeks' season of ballet in London, from early in July to Aug. 2. When Mr. Bolm landed in France, and while waiting for his passport to England to be signed, he decided to go to Switzerland to see his father, for the first time in several years. On preparing to return, however, he was informed that no Russians were being permitted to go from Switzerland into France. Fortunately, through the efforts of M. Monteux and others, M. Bolm was finally allowed to go through after a delay which forced him to postpone his ballet season until the August date and to give up his appearances with the Diaghileff season in London.



POINT AND COUNTERPOINT

By CANTUS FIRMUS

Manon, the Mincing Minx A Titanic Tragedy

by

Boris Godunov, Jr.

"Un bel di vedremo," she sighed to herself; "if 'Ocean, Thou Mighty Monster' will bring him back to me."
"Who art thou, 'piccolo zingara?'" asked a youngish man, approaching her table.

"On m'appelle Manon," she cooed; and taking out a jeweled mirror she shrieked "Ah, que je suis belle."

"Si, Manon! 'La donna è mobile' In fact, 'depuis le jour' that I first saw thee 'Mon coeur s'ouvre à ta voix.' Thou art indeed a 'vision fugitive!' Fly with me to Spain, and 'près des ramparts de Séville, chez mon ami Lillas Pastia' we can shake the shimee."

"Ah, Fuyez, douce image," she shrieked; "O, Terra addio—'Suicidio!'" and she threw herself off the Albany night boat into the black waters of the North River.

By Their Instruments Ye Shall Know Them!

It has been discovered that the Chinese played the ocarina 3000 years before it was discovered in the ruins of Pompeii by an enterprising gentleman, who forth-

with introduced it into the United States. And still people will talk of the superiority of the Oriental type of civilization.

Possibly Cantus Firmus will be interested to learn that according to an entry in MUSICAL AMERICA's files. "'Annie Laurie' may not be undiluted Scotch."

D. J. T.

Such Is Fame or What's in a Name?

Says Bert Leston Taylor in the Chicago Tribune:

"An Indiana paper refers to her as 'Galakerchy.' In New York this becomes 'Galakoitchy.'"

Orchestral Effects of the Fourth Dimension

Under the heading, "Another Instrument Overlooked by Percy Grainger," B. L. T. prints in the Chicago Tribune the following excerpt from the Wichita Eagle:

Members of the Princess orchestra thought Earl Bricker the drummer had secured some new sound effects with his drums, but investigation disclosed that it was merely a squeal in Bricker's chair which rang out every time he moved about. It was decidedly novel, if not altogether musical.

FRENCH COMPOSERS FINISH NEW WORKS

Practically Every Musician of Note Brings Out Novelties

PARIS, Aug. 30.—Vincent d'Indy is finishing the orchestration of a descriptive symphony entitled "Poème des Rivages." A set of piano pieces for children in three volumes by the same master will appear shortly from the press of Rouart-Lerolle.

Charles M. Widor has just completed a four-act opera, "Nerto," based on the poem of Mistral and adapted for the stage by Maurice Léna. The work will be ready in October. In October, 1917, Mr. Widor wrote a "Salvum Fac Populum Tuum Domine" for organ, trumpets, trombones and tympani, destined for the Te Deum at Notre Dame after the victorious close of the war. On Nov. 17, 1918, this work was given in that ancient cathedral, following a mass for two choirs by the same composer. The suite for violin and piano, another new work of Mr. Widor, bears the title "Florentine Suite" and is dedicated to Queen Elena of Italy.

The activities of Mr. Widor are not

limited to music. In his capacity as Secrétaire Perpetuel of the Académie des Beaux-Arts, with his colleagues Bergson, Imbart de Latour and Edmond Perrier, he presided at the founding of the Villa Velasquez in Spain. Thanks to his care and to the generosity of Baron Edmond Rothschild, a similar institution has been founded in London for the use of artists, scientists and writers. After having told me the result of his labors, Mr. Widor added:

"You see, we thus desire to continue in the time of peace, our friendly relations born in war times. At present the Academy of Beaux-Arts is represented in Rome, in Madrid, in London and is ambitious to add New York. Thereby a more solid union of the nations will be produced, an intellectual union, which will continue in spite of all difficulties, vicissitudes and political conflicts."

Alfred Bruneau, after a short trip to Poitou, is at present at Villers-sur-Mer. He is preparing to direct the rehearsals at the Opéra Comique of "La Roi Candale" by Maurice Donnay after Gauthier's story, and another fantastic work of which Robert de Flers and Armand de Caillavet wrote the poem.

Raoul Laparra, who is at Chézy-sur-Marne, has just finished a lyric comedy

in four acts and an Indian drama in one act, "Les Mocassins," which will be given at the Monnaie in Brussels next March. It is an impression of his sojourn in New Mexico. He is also working on the last of his Spanish dramas, "Le Tango et le Malaguena," which with "The Habanera" and "The Jota," will form a triptych. He is also writing a four-act work with music entitled "Conquistador" on a subject dealing with the conquest of Florida. He has in mind a legend in four parts on a theme of mediæval France. The publishing house of Heugel has just brought out his sixteen melodies on popular Spanish themes, which he gave in Aeolian Hall with Helen Stanley.

Gabriel Pierné is now engaged in correcting the proofs of a two-act ballet, "Cydalise," and is working on a trio for piano, violin, 'cello.

Maurice Ravel, who is taking his vacation at Bijeannette, is busy with a lyric fantasy for which Mme. Colette wrote the libretto, and is likewise completing a duet for violin and 'cello, dedicated to the memory of Debussy.

Florent Schmitt is resting at Artiguemy in the Pyrenees. He has made a reduction for four hands of his music for "Antony and Cleopatra," and has written a sonata for violin and piano. Also, he is preparing for the Opéra Comique, a ballet based on a fairy tale of Andersen.

D. E. Inghelbrecht has just issued through Leduc, his Quintet for harp, two violins, viola and 'cello, his Sonata for flute and harp, and four French folk songs for mixed choir, while Chester of London announces five piano works and the Cantique des Créatures for mixed choir and orchestra.

Déodat de Severac announces an important piano suite as well as a "Mediterranean" symphony.

Gabriel Fauré, who will shortly be replaced as director of the Conservatoire by Henri Rabaud, has been named Grand Officer of the Legion of Honor. He is now taking advantage of his leisure moments to complete a quintet.

Paul Dukas, who spent the summer in Paris, has finished an important score based on Shakespeare's "The Tempest" and has made the first sketches for a new piano sonata. ROBERT BRUSSEL.

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Olga Steeb Plans Tour of Pacific Coast This Fall



Olga Steeb, Pianist

Olga Steeb, the pianist, is taking a vacation in California's out-of-doors before the beginning of her tour of the Coast cities, which will carry her to the more important centers. Miss Steeb has been engaged for a recital at the University of Kansas on her way East, and will be heard in New York Nov. 23.

WHEELING, W. VA.—Mrs. H. R. Elliott presented a number of her pupils in recital at her home at Elm Grove recently.

CONTEMPORARY AMERICAN MUSICIANS

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Karolyn Wells
Bassett

KAROLYN WELLS BASSETT, composer and singer, was born in Derby, Conn. Her general education was received at Prince School, Back Bay, Boston, Mass.; at Berkeley Institute, Brooklyn, and at Mme. Verlin's, New York City. Her musical training started at the age of five, when she also started improvising.

Miss Bassett studied piano with Mrs. Reinhold Faelten and Carl Faelten and appeared at Steinway Hall, Boston, at the age of six. In

1903 she studied harmony with Constance Miles, pupil of Edward MacDowell. In 1906 she went abroad continuing her studies under tutors in Berlin and taking up piano with Vera Mawina of the Russian Trio and harmony with Theodore S. Holland.

Returned to New York, 1908, studied piano with Leona Clarkson, assistant to Mme. Carreño. In 1912 she took up vocal work with Theodore Van Yox, from 1915-17 under Jeanne Faure and then Clara and Grace Carroll. Miss Bassett has worked with Bryceson Treharne, the Welsh composer for two seasons. She has written about eighty songs, the best known of which are "The Icicle," "Little Brown Baby," "Take Joy Home," "De Bogie Man," "Yellow Butterfly" and "The Scent of Roses" and some of the best known artists are using her songs. Miss Bassett will make her debut as a singer at an early date. She makes her home in New York City.



Karolyn Wells Bassett

Problems in English Diction from the Singer's Point of View

Is Standardization of Pronunciation Possible?—American Recital Givers Face Peculiar Difficulties—Adjusting Vocal Processes to the Proper Enunciation of the Poet's Text

By MAY LAIRD BROWN

TO singers a noticeable fact in regard to the great development of musical appreciation in America during the past decade is the universal demand, from critics and public alike, for the elocutionary side of the art of song, commonly called "good diction."

This demand is a natural result of putting music within reach of the whole people. One of our most popular forms of entertainment—musical comedy—has convinced the theatergoing public that music can be united to an intelligible text, and a portion of the public which may be seen at song recitals no longer acquiesces in inarticulate singing, however beautiful the voice may be. Concert tours through the smaller cities and even the rural districts have brought good music to a hard-headed, practical population which prefers programs in the vernacular, and treats with scant courtesy any native singer who fails to make himself understood.

When the necessity for good diction was recognized singers naturally chose the first available solution of the problem, and gave preference upon their programs to languages which were regarded as vocally favorable. Of these, Italian with its seven vowels—all pure—offered the minimum of difficulty. The Italian consonants might have been less lightly undertaken, but few Americans realized in what their distinctive quality consists, and cheerfully imported our aspirated consonants into that language with only occasional speculation as to why their careful articulation failed to give a Latin flavor. Then there was much to be said for the great classical song literature of Germany from the vocal point of view; for although German is very difficult to sing well, its vowels are akin to our

own, and as the *Lieder* are confined largely to the medium range of the voice and are musically simple the singer's mind felt free to grapple with linguistic peculiarities which, if unconsidered, became serious vocal interferences.

As few of our American song composers seemed comparable to the great classicists they were relegated to one group, usually at the end of the program—after the singer had made his impression, and when the audience was beginning to think pleasantly of afternoon tea; but even this meager group sufficed to convince experienced singers that our own language presents greater difficulties than the others. Then the war swept German from all programs, and it became necessary to consider these difficulties practically. Of course the immediate stress was laid upon French which had always received some attention from the few who felt qualified to cope with its subtleties; but the effort to put it into the vacant position failed to satisfy the rising national enthusiasm. English was required, and not even British English would do. The public wanted American composers and their native idiom.

While this seems the general evolution of the problem of English diction as seen from the outside, it is an unjust impression, for within the vocal profession some had always given serious consideration to the claims of English, and it has never been entirely overlooked by our native vocal teachers. It must be remembered that many of our singers received their musical education abroad, and that many of our local teachers were and still are foreigners, unable to cope with a language which they have never analyzed and having a natural preference for the composers of their mother country. The influence of the great visiting artists also may not be under-



Photo by Campbell Studio

May Laird Brown, Teacher of Diction for Singers

valued, for they set the fashion in program building.

Outside of the musical world the present movement for nationalization has brought to general recognition that language is "the great social solvent which makes the nation one." Interest in questions of our speech is rapidly increasing in schools and colleges, and attention is centered upon phonetics, the science of speech sounds, long recognized and respected abroad but in its infancy in this country. It offers to singers the

first scientific analysis of our language, and while it does not solve all their problems, it helps in that it at least points out some of them. Others may be solved only by the singers themselves, and in doing this they will contribute not only to the available knowledge of the vocal profession but to the culture of the whole nation.

Of course many of the singers' difficulties are self-made. Instead of giving to the sounds of English the detailed attention which they give to those of a foreign language they too often try to import into singing the casual unconsciousness of their daily speech with all its unrealized imperfections. There are still teachers who say hopefully to their pupils: "Sing as you speak." They are seldom satisfied with the effect, (be it thankfully noted!) but usually attribute the resultant "interferences" to a lack of breath control! When students escape untrained language teachers and gain some real insight into phonetics they recognize that there is in this country no accepted standard of pronunciation, that the most learned professors in our universities, having no knowledge of voice production, only analyze speech sounds as they actually are, without offering any opinion as to what they should be or whether the average pronunciation can be successfully carried over into song.

The statement that there is as yet no accepted standard of pronunciation in this country such as is recognized in France and England may be momentarily questioned; but a little reflection upon our unassimilated foreign elements and "our constantly shifting social boundaries between class and class" will force us to agree with Professor Krapp of Co-

[Continued on page 23]

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Problems In English Diction From the Singer's Point of View

[Continued from page 22]

Columbia University who remarks in his latest book "Pronunciation of Standard (!) English in America" that "we have no standard save opinion which in a democratic society must always be many-headed. . . . All cultivated speakers do not speak alike in America," and "Everybody knows that there is no type of speech uniform and accepted in practice by all persons in America." He defines *Standard* "negatively, as the speech which is least likely to attract attention to itself as being peculiar to any class or locality."

How Singers May Help

There must be a more positive standard in process of formation, and it is one of the objects of this article to persuade singers to do their part in determining it. They must decide whether the "negative standard" of pronunciation as it exists at the present time is in every case that which best bears the test of vocalization, and if this is not so what changes are necessary or permissible between the spoken word and the text which is to be sung.

It is the singer's general aim to have his pronunciation in song approximate as nearly as may be practicable the ordinary speech usage in order that he may appeal to an audience of normal human beings in a language to which they are accustomed, and which will therefore most readily reach their understanding under the artificial conditions of singing. Yet this apparently simple ambition presents more difficulties and complications than any one could conceive who has not struggled with them.

Let us examine, at least superficially, a few of the most characteristic. The production of a beautiful tone requires the progressive elimination of physical interferences; therefore the speech mechanism must be managed in such a way as to leave the jaw loose, the throat open, and the larynx free. This is best achieved, many of us agree, by confining the process of enunciation and articulation to the front of the mouth, persuading the tongue to execute consonant motions with a flexible and independent tip rather than a flop of the entire or-

gan, and to place both vowels and consonants as far forward as Nature will permit. The muscles attaching the tongue and those attaching the vocal organ to the hyoid bone are so related as to make movements of the back of the tongue affect, at least temporarily, the freedom of the larynx. Thus a clumsy consonant may spoil the singer's attack, and the leakage of breath be felt through an entire phrase. In choosing between two permitted pronunciations singers must ask themselves which will most readily focus in the front of the mouth, and which vowel will be most expressive: for even when singers have been trained to focus all vowels in the same relative position they recognize that some are intrinsically warmer than others, some darker, others more brilliant. The broad A of *father*, once properly placed, is capable of more nuances, more color than the "open A" of *man*. Therefore most singers wisely accept the British usage and employ a broad A in every word in which it is admissible, while uninstructed students carry this practice beyond correctness and often sing *hahnd* for *hand*, *ahnd* for *and*, in their zeal rendering themselves ridiculous.

Such an obvious choice presents no real problem; but the situation changes when we consider the technical difficulty of our mixed vowels, and the peculiarities of our unaccented or obscure vowels. How many realize that it is entirely proper to say, and that we actually do say *belovid*, *rosiz*, *messige*, etc.? Singers try instinctively to adapt these "rapidity pronunciations" to the more definite conditions of singing by an appeal to the spelling; but find to their confusion that *ros-es*, *mes-sage*, *belov-ed* offer little improvement, for these obscure vowels are not consciously noticed in ordinary speech, and they sound odd to us the moment our attention is called to them. Then there are words like *evil*, *crystal*, which end in a "syllabic l," and when a note is given for the non-existent final vowel students find that *crys-tal* and *crys-tul*, *e-vil* and *e-vul* are equally objectionable. What a development in taste and technique is required to deal successfully with such vowel shades, and in such emergencies of what use to the

singer is the phonetician?

Do the special conditions of singing tend to evolve a "lyric diction," to be recognized and separately taught as in France? This seems inevitable, but if it is soon to gain the respect of educators and become a cultural influence teachers must decide upon the necessary variations from speech usage and establish some uniformity of practice. There seems, for instance, to be no general agreement as to the proper treatment in singing of the consonant R. Singers and phoneticians have decided that the guttural R, noticeable in many localities but sacred in our North Central and Middle Western States, must not survive. Because of the stiffening at the back of the tongue and the extravagantly rolled back tip it constitutes a vocal interference of the worst kind, and is equally detrimental to good voice production in speech and song. Its gradual elimination is assured, but in this country singers and phoneticians are still arguing the question of replacing it with one of the other R sounds. In England cultivated speakers only pronounce an R as such when it is immediately followed by a pronounced vowel in the same or following word. For example, in *brave*, *red*, *rose*, etc., R is sounded, but not in *bette(r)* nor *eve(r)*, though in such expressions as *forever* and *eve(r)* the first final R is carried over as in French. The treatment of R when final or when followed by final mute E differs according to the stress. Sometimes its presence is indicated by a slight "vanish" of obscure E in such words as *fair*, *fire*, *fear*; sometimes the preceding vowel is lengthened. This is the usual practice when R is followed by another consonant: *heart* being pronounced *ha-a-t*. Well-trained English singers carry this speech usage into song successfully, and many Americans agree that it answers all requirements of distinctness and resonance. Others, however, prefer to substitute for the discarded "inverted R" either the trilled R of Italian or the Spanish R with its single cluck. The distinctness of *heart*, *parting*, *dear*, etc., may not be denied, and although to some they sound like a brogue they may yet become established.

When the unavoidable differences between pronunciation in singing and in daily speech have been decided there will remain at least two questions of practice which seem to place a certain responsibility upon American singing teachers. Voice production is essentially the same in speech and song, dependent upon breath control, the proper use of the resonance cavities, and a perfected speech process. When singers choose a certain pronunciation because it tends to the production of a better tone should they not carry over this pronunciation into their speech whenever it is equally applicable to speech conditions? The vocal and speech mechanisms acquire habits difficult to lay aside upon particular occasions. Should not vocal teachers discourage slovenly or incorrect speech in their students—and among themselves? Should not the distinguishing characteristics of beautiful singing: resonance, color, expression, be applied to the speaking voice? Our vigorous young nation is producing singing voices whose possibilities are a wonder to the world; yet our singers are pointed at as the least cultured class of musicians. Our average speech is a national disgrace; yet speech is so instinctive, so influenced by early environment and association that it requires great patience and determination, true force of character to learn first to hear and then to change the habits of childhood. The effort to do so, however, results in the development of an acute perception of beauty which opens a new world to the student and increases his artistic effectiveness an hundred fold. It is a significant fact that singers who speak poorly show only the most primitive musical feeling. The more refined and subtle emotions are seldom expressed by those who lack these qualities in the speaking voice.

Tone production and word production are interdependent, not merely because of the physical relation of the two mechanisms, but because of the inherent relation of tone to the pictorial and dramatic power of the word. Words lend to tone, whether in speech or song, their explicit appeal, and to words worthy of it music adds that mysterious unfathomed vibratory force which makes of singing the most soul-satisfying means of human expression.

The most ancient organ in France is supposed to be that in the Church of Sollierville, in the maritime Department of Var. It is said to date from the year 1409, prior, in all probability, to the introduction of pedals of any kind, certainly before pedal pipes were known.

Jonas to Open His N. Y. Studio Next Month



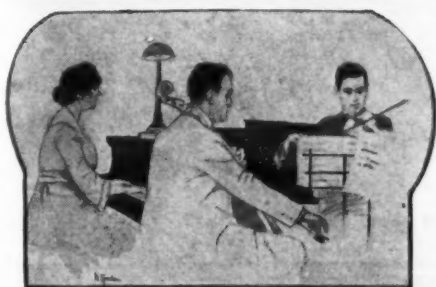
Alberto Jonas, Pianist and Pedagogue

Alberto Jonas, the New York pianist and teacher, is finishing his summer vacation dividing his leisure time in the White Mountains and traveling through Canada.

In July Mr. Jonas visited the Pacific Coast. He will re-open his New York studio Oct. 1 with prospects of a very busy season.

Prokofieff Planning Winter Programs

NANTES, FRANCE, Sept. 15.—Serge Prokofieff has been busy here with the arrangement of his recital programs for next season. As usual, one of their chief features will be groups of Mr. Prokofieff's own compositions. While he was in Paris recently, the pianist went over plans for the production of his "The Love of the Three Oranges" with Herbert M. Johnson, director of the Chicago Opera Association. The production will be made early in December. Mr. Prokofieff sails for America on Sept. 22.



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CONCERTO. By Edvard Grieg, Op. 16.
Edited by Percy Grainger. (New York:
G. Schirmer.)

There can be no doubt but that Percy Grainger has put forth the edition of Edvard Grieg's piano Concerto, Op. 16. It must be accepted as final, definitive, as the edition of the work which the pianist will wish to possess. The reasons which prompt this assertion are valid. Mr. Grainger, while Grieg's guest at Trolldhaugen, during the summer of 1907, spent much time "rehearsing the concerto for performances of the work to take place the following winter in the various capitals of Europe, Grieg conducting and myself playing the piano part." This tour was prevented by Grieg's death in September, 1907. But the "priceless body of experiences anent Grieg's intentions regarding the rendering of the concerto, including expression marks written by Grieg himself into my score of the work, as well as notes descriptive of his own performances of the solo part," are all embodied in this edition. In other words, this is the Grieg Concerto as that master himself conceived it; the direct presentation of the creator's concept of his creation.

Mr. Grainger's conscientious handling of his task is shown by his division of the alterations and suggestions which differentiate this edition from any other. They fall into three classes: Grieg's own, set down in Mr. Grainger's copy of the concerto in his own hand, or noted by Mr. Grainger from his playing; those suggested by Mr. Grainger to Grieg, approved by him, and meant to be incorporated by Grieg, in future editions of his work; and suggestions purely technical, offered students by Mr. Grainger as variants more effective or easier of execution than the passages in their original form. These classes are all indicated by individual initialings throughout the score. Mr. Grainger's preface, pedal notations, fingerings, and explanatory notes appearing in the text are luminous and stimulating, and the new edition included in the "Schirmer Library" is beautifully printed and engraved. As it stands, it is, as we have said, the edition of the Concerto, both for the artist and for the student, both of whom owe a big debt of gratitude to Mr. Grainger for the task that he has done so supremely.

GRADED PIANO PIECES BY AMERICAN COMPOSERS. Third Year. (Boston: Oliver Ditson Co.)

This excellent collection contains an interesting series of contrasted piano pieces for the second-half of the student's third year, all material which will be welcomed by the teacher in search of good instructive teaching numbers. Among the American composers represented by attractive piano fantasies of medium difficulty are: Charles Fonteyn Manney, Cedric W. Lemont, J. Frank Frysinger, Charles Hueter, Miner Walden Gallup, and such favorites as Kern and Englemann. The volume is published in the same attractive style as its predecessors.

"AVE MARIA." By Fred Barlow. (London: J. & W. Chester, Ltd.)

This very lovely, mediævally virginal and simple "Ave Maria" by Fred Barlow, is as beautiful and sincerely effective a musical protest against many lusher, melodically more rouged and frilled "Ave Marias," as Rossetti's "Blessed Damozel" was to the carnally plump and florid Madonnas of the post-Raphaelites. It is a melody of exquisite expressiveness and chaste devotion—one which expresses its venerable text with the maximum of true religious feeling. It is an "Ave Maria" whose unaffected eloquence can move the heart to faith, repudiating the cloying sweetness of the older Italian operatic style too often affected for its type. The accompaniment, optional for organ or piano (with pedal part and a well-chosen registration in the former case) is well wrought.

"SONG OF AHEZ, THE PALE." By A. Buzzi-Peccia. "May Night." By Janet M. Grace. (Boston: Oliver Ditson Co.)

Mr. Buzzi-Peccia has improved the opportunities for dramatic expression and

the programmatic touch afforded by Tagore's poem, "Song of Ahez, the Pale," in a song of striking artistic merit, where a few measures in recitative style lead into a fine development which ends in a splendidly dramatic climax. It is issued for high and medium voice. Janet M. Grace's "May Night" is also a song of quality. It is slight, only two pages long, but of much simple beauty in melody, and makes no concessions to the commonplace in harmonization. It has been put forth for high and medium voice.

"JAPANESE SILHOUETTES," "Les Poèmes à Scriabine," "Petits Poèmes." By Koscak Yamada. (New York: Composers' Music Corporation.)

These new piano pieces by the well-known Japanese composer are altogether delightful. "Japanese Silhouettes," five tiny little bits of unique folk-color, "Good-Morning," "Good-Day," "Good-Evening" and "Good-Night," are worth owning, if only for the sake of their exquisite illustrations in black and white, and their cover-design. And the quaint, exotic tone miniatures, instantly recognizable, despite their foreign idiom, as child-music of the purest type, are entirely worthy of their pictorial context.

The "Poèmes" ascribed to Scriabine, a personal tribute, are vivid, fugitive flashes of inspiration such as the great Russian would have appreciated at their full artistic value: a poem-nocturne "Passion," and "An Unforgettable Night in Moscow," each only two pages long, will delight all those who are able to catch the note of quality, of personal charm which is theirs.

The "Petits Poèmes," under a single cover, "Minori no Namida," "A Night Song" and "A Dream Tale," are also tiny scintillant jewels of an art miniature, which give the elusive, tantalizing colors and fragrances of a strange tonal world within a sixteen or twenty-four measure compass.

"THE SONG OF THE HILL." By S. King Russell. (Boston: Boston Music Co.)

A well-written and euphonious song of the ballad type, with a better poem—written by the composer—than this type usually implies, and decidedly singable and grateful, lending itself well to teaching use.

"THE YOUNG VIRTUOSO," "Images of an Artistic Infant," "Bagatelles," Sonatilla, "Silhouettes from the Screen." By Mortimer Wilson. (New York: Composers' Music Corporation.)

That this music by one of our best American composers should be put forth in editions worthy of its merit is a cause for general congratulation, since practically all that Mortimer Wilson writes is worth knowing and possessing. In his two four-hand collections we find the author of "The Rhetoric of Music" in a lighter mood. "The Young Virtuoso" uses the geographical motive, ranges from Brittany to Ireland, touching Egypt, Palestine, Norway, Armenia and other lands by the way in a series of charming little characteristic pieces, with simple *primos* and more elaborate *secondos* for the teacher.

"The Images of an Artistic Infant" are miniature tone-pictures developed in the same manner, and running the gamut of musical suggestion inspired by the Mother Goose Tales. Both little suites have been delightfully written, and older as well as younger hands will enjoy playing them in foursome. The "Bagatelles," no harder to play than some of Grieg's "Lyric Pieces," are delightful: one one-page No. 4, would do credit to MacDowell. In the Sonatilla, not much harder than the average Kuhlau or Dussek sonatina, the composer toys with the miniature brother of the greater form in a manner that gives us the measure of his artistic sympathy and ease of invention; a breath of healthy modernism will make the twentieth century child prefer this composition to similar ones of the more cut and dried early nineteenth century period.

Perhaps distinctly the most original of these groups is that entitled "Silhouettes of the Screen" for piano solo. They are

character studies of living heroes and heroines of the movies. The tragic note of William S. Hart's wild Western scenes is robustly developed; "Charlie" Chaplin slap-sticks; Mary Pickford moves along in an atmosphere of candied and candied innocence; while Theda Bara "vamps" vampily, and "Doug" Fairbanks does his stunts in waltz tempo. Each sketch is a page long, and each is capital, instantly recognizable. With uncanny foresight Mr. Wilson has even established a musical affinity between "Mary" and "Doug," though his numbers must have been written some time before they became one and all to each other. The group represents a brilliant and entertaining *tour de force* and as such should win wide recognition.

"FESTAL PROCESSION." By Gordon Balch Nevin. Berceuse. By Armas Jarnefelt. Transcribed by Gordon Balch Nevin. "At the Cradle Side." By Hugo Goodwin. Prelude in C minor. By Reinhold Glière. Arranged by Harvey B. Gaul. Prelude in F. By Frederic Groton. Spring Song. By G. Waring Stebbins. (Boston: Oliver Ditson Co.)

Bach fugues, Thiele "Variations," Widor symphonies and the like cannot well be the daily bread of the organist's service and recital program. He must have shorter, lighter and more directly available numbers, such as those above listed, to use for them. These new issues are in point. Mr. Nevin's "Festive Procession," rhythmically incisive, and with an attractive middle song section; the Jarnefelt Berceuse, one of the loveliest cradle-songs written, and which Mr. Nevin has transcribed effectively, will not disappoint those who may take them up.

And Mr. Goodwin's charming "At the Cradle Side," a tender little mood-picture, makes an excellent foil for G. Waring Stebbins's singable, movemented Spring Song. Musically the most qualitative of the group is, perhaps, Glière's beautiful Prelude in C Minor, arranged by Harvey B. Gaul, with its wealth of modulation, its haunting melancholy of expression and its family resemblance to Massenet's "Élegie." Mr. Groton's Prelude in F, more direct, perhaps, in its appeal, is most sonorous, and its 5/4 time lends it a charm and effect which the intelligent organist will not fail to note.

"AFTER SUNDOWN." By Rudolf Friml. (Boston: Boston Music Co.)

The titles to the four numbers comprising this suite sound sweetly to the ear—"Evening Breezes," "Dream Love," "Air Castles," "Smoke Wreaths"—and their titular unity is established by a poetic prefatory paragraph which links them like liectors' staves. And these little piano numbers of medium difficulty are sweetly and pleasingly written, with the grace inherent in all that their composer writes. What if the "Air Castles" have a touch which makes one feel that they tower, impalpably, somewhere above the Great White Way: their music falls no less gratefully on the ear attuned to dulcet harmonies. None of the pieces make great claims, but their attractive little message is carried with musicianly appeal. They should be popular.

"SONG OF THE MORNING," "Thy Touch." By Elmer Andrew Steffen. (New York: J. Fischer & Bro.)

Two simple, attractive little songs under one cover, these melodies by Mr. Steffen have an unsophisticated freshness and unpretentious charm which will be sure to win them friends. "Thy Touch," two pages long, incidentally, makes a fetching encore song. Both numbers are published for medium voice.

"SEA SOLITUDE." For Piano. By Gustave Ferrari. (New York: G. Schirmer.)

Mr. Ferrari's "Sea Solitude," an "impression," as he further qualifies it, is dedicated to Harold Bauer, and is a piano recital number of real brilliancy and effect, a "water-music" piece imaginative and forceful in its development, beginning with a *tranquillo* movement which, little by little, passes through a tempestuous swell and surge of mounting billows of sound to a fine climax, in order to close with a broader restatement of the opening theme.

SPOKEN SONGS: "The Valse," "Spring Fever," "Itching Heels." Poems by Paul Lawrence Dunbar. Music by Arthur Koerner. (New York: G. Schirmer.)

It is hard to tell, at times, whether the "Spoken-Song" is a piano piece with

a verbal story obligato, or rather, a story developed *viva voce* out of its piano expression. The fact that this impression is produced is very creditable to the composer. Mr. Koerner has, in fact, given these "Spoken-Songs," (the poems are by Dunbar and delightful specimens of his Negro dialect verse) the most engaging and characteristic piano complements imaginable, and, to our thinking, he has justified his own contention that if the pianist follow the reciter properly, "the music will give background and atmosphere, and intensify and beautify the spoken text" in this as well as in his previous group of these "songs which are not sung." F. H. M.



Photo by Strauss-Peyton

Says of "RUSSIANS"

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"Mr. Mason and Mr. Bynner, in honestly portraying some true but disagreeable characteristics of the human race, have given us, in the 'Russians,' a very wonderful and a very graphic musical cycle. Let us hope other composers will follow in their footsteps and dare. Then, perhaps, we will get compositions of forcefulness, as well as merit, and not merely humdrum music written for the naïve, or, in other words, for those who have no musical conception of anything beyond their own range."

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FRENCH PROVINCES REVEL IN MUSIC

Paris Is Only City Where Art
Lags—Charpentier Con-
ducts in Lille

PARIS, Aug. 25.—Music in France is at the present moment, outside of Paris. The Opéra and the Opéra Comique are living on their repertoire but the season of important happenings and sensational performances is occurring at Deauville, at Vichy, at Aix-les-Bains, at Dieppe, everywhere, in short, except Paris.

At Vichy, Philippe Gaubert, conductor of the Société des Concerts du Conservatoire, and newly appointed to a post at the Opéra, conducted some remarkable concerts of classic and modern works in which renowned virtuosi were heard, among them, Robert Lortat, Micheline Kahn, Mendels, and admirable singers like Suzanne Cesbron. At the Théâtre du Grand Casino, a remarkable company, including a number of stars such

as Lucien Fugère, Albers, Salignac, Verdier, Mmes. Kousnetzoff, G. Bailac, Yvonne Brothier, Marcelle Demougeot and Panis formed the personnel of the opera troupe.

At Deauville, during the height of the season, performances of operas and concerts were given under the direction of André Messager. In these, artists of the caliber of Maurice Renaud were heard and works from Mozart to our most modern masters presented. At Aix-les-Bains, there was given for the first time "Ninon de Lenclos," an opera in four acts with music by M. L. Maingeneau. The score, in which fine sensitivity and harmonic beauty were revealed, was conducted by Mr. Ruhlmann.

At Lille, musicians of the North and the Pas-de-Calais region organized a congress, the most important function of which has just taken place under the presidency of Alfred Bruneau, inspector general of musical instruction. On the afternoon of Aug. 15, there took place the Festival of the Muse of Lille, and in the evening "Le Couronnement de la Muse" by Gustave Charpentier, was given under the direction of the composer.

ROBERT BRUSSEL.

Anna Fitziu Begins a Record Season of Opera and Concerts

Soprano Made Several Important Appearances in Concert During Summer—Booked for First New York "Lohengrin" in Four Years—To Sing in Havana in January

IN spite of taking no extended holiday this summer Anna Fitziu managed to make week-end visits to the seashore and on one of them she was snapped at Long Beach, as the above picture shows. Miss Fitziu has been busy during the summer, making a number of appearances, among them two as soloist with the National Symphony Orchestra under Walter Henry Rothwell at the Lewisohn Stadium, New York, an appearance as soloist at the Stadium in Tacoma, where she opened that city's series of summer concerts and a joint recital with Carolina Lazzari at Asbury Park, N. J.

Miss Fitziu was scheduled to appear on Friday evening, Sept. 24 as *Elsa* in the production of Wagner's "Lohengrin" in Italian at the Manhattan Opera House, New York, where she has been engaged to appear as guest with the San Carlo Opera Company. Having sung the rôle often abroad, both in Italy and in Spain, Miss Fitziu was anxious to appear in it when this popular Wagner opera was restored to public hearing, after its abandonment these last four years. With the San Carlo Miss Fitziu will also appear as *Nedda* in "Pagliacci"; *Mimi* in "Bohème," and in the title rôle of Puccini's "Tosca."

Though Miss Fitziu has done large concert seasons in this country she has been booked by her manager, R. E. Johnston, more extensively for this season than ever before. On Oct. 10 she appears in concert in Carnegie Hall, New York; on Oct. 17, in joint recital with Toscha Seidel at the Lexington Opera House, New York; on Oct. 18, at Ithaca; on Oct. 25, Milwaukee; on Oct. 27, Minneapolis; on Nov. 4, Kansas City; Nov. 9, in joint recital with Titta Ruffo in Detroit, with whom she appeared both in New York and Boston last season; on Nov. 11, in St. Louis as soloist with the St. Louis Symphony; on Nov. 20, in Denver; on Nov. 28, at a concert in Madison Square Garden, New York. There will also be dates between the St. Louis and Denver dates and several pending, between the Denver concert and Miss Fitziu's appearance in New York on Nov. 28. Two New York concerts in



Anna Fitziu at Long Beach, N. Y.

December are Dec. 3 when she sings at the Biltmore Musicales and on Dec. 5, when she is soloist with the Mozart Society. At the end of the month she is soloist on Dec. 30 and 31 with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul. Impresario Bracale has again engaged Miss Fitziu for the season of the Bracale Opera Company in Havana, which will occupy her during the month of January, and may even necessitate a rearrangement of her late December dates. Mr. Bracale has already signified his desire to have Miss Fitziu go with the company to South America after the Havana season, which would occupy the larger part of her spring time, but many concert engagements have already been closed for her by Mr. Johnston, which will not make this possible.

Harriet Youngs Gives Recital at Setauket, Long Island

SETAUKET, N. Y., Sept. 16.—Under auspices of the D. A. R. Mayflower Chapter, Harriet Youngs, soprano, assisted by Carl Deis at the piano, gave a costume recital in connection with the Historic Exhibit presented at the Neighborhood Club House on Sept. 10. Of three well-contrasted groups, that of English songs proved the most artistic and was the most beautifully sung, while the Irish of a third American group and the classic beauty and artistry of the "Ode From Ossian's Poems," only recently edited by Mr. Deis, received a noteworthy interpretation on the part of the singer.

American Conservatory in Chicago Opens With Record Enrolment

CHICAGO, Sept. 18.—Every section of the country was represented in the rush of applicants for instruction when the thirty-fifth season of the American Conservatory opened recently. A significant feature of the registration was the large number of advanced students in every branch of study. The available time of many of the principal instructors is already completely booked. The department for children's work, under the direction of Louise Robyn, opens Saturday Sept. 25.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Restoring German Songs and Language To the Editor of MUSICAL AMERICA:

In seeking to ascertain the intentions of singers toward German songs and the German language MUSICAL AMERICA is sensibly striving to bring to a head a paradoxical situation. On the threshold of a new season the issue needs to be faced and defined without prejudice or sophistry. Since it will assert itself increasingly as time passes the sooner this is done the better. There must be one kind of stand or another and a clearly logical basis of action. The replies thus far made to the queries of your journal are generally non-committal, though in more than one case the wish fathers the thought and indicates which way the wind is blowing. The prevailing disposition of artists is to watch each other. If the first who assumes the hazard comes off successfully the rest—or most of them—will follow, undeterred by the scruples and reverberating resolutions of a few years ago. Imitation is one of the immemorial instincts of singers.

The question of German songs is, in reality, much more important than that of reviving the German tongue in Amer-

ican concert halls. But by the curious perversity of their attitude singers have virtually made the two questions one and indivisible. Except in isolated cases concert-givers have professedly abstained from the German classics on the ground that they could not sing them in German and would not sing them in anything else. Objection to ill-made translations, while a sign of artistic conscientiousness, was not, in this case, constructive. It did not put better ones on the market, except in a few instances, and these in the general neglect were practically ignored. Quite rightly it was urged that the songs lost immeasurably through translated texts. But quite inconsistently no similar arguments were advanced in the case of Russian, Scandinavian and other lyrics sung week in, week out in translated forms. Artists were militant in their readiness to prove that Brahms and Franz could not and must not be sung in English. Yet in the twinkling of an eye they were giving forth Moussorgsky and Gretchaninow in French and Rachmaninoff or Grieg in English with all the composure in the world and the serene consciousness of a duty properly done. It is this inconsistency of preaching and practice which has laid them open to the ugly but undoubtedly justifiable charge of shirking the outstanding masterpieces of song literature because of the greater vocal, intellectual and emotional requirements they impose—and then of excusing their trespass with the plea of patriotism.

It is most particularly for the elimination of such specious arguments that the return of the German language is desirable. Of course the full beauty of a great song reveals itself only when the original relationship of poem and music is preserved unimpaired. But Schubert and Schumann even in indifferent English are better than no Schubert or Schu-

mann at all. Whatever the value of the art-song products of other nations, the supremacy of the German classic lied in song literature defies questioning. It forms the rock-bottom as well as the main towers of the structure. By its precedents the ultimate value of all art songs is judged. The absence of the German lied these past seasons has been the source and fountain-head of the dreariness of programs and the perceptibly lapsing taste of the recital-going public, while upon students its effect has been much more deplorable than is yet realized.

The world is steadily moving away from the Great War. The trouble with those artists now engaged in debating the restoration of German is their failure to recognize that the popular state of mind to-day is different from what it was two and three years ago. Instead of concentrating its energies upon hating the Germans people have become profoundly occupied with the more intimate problems of living, the difficulties of reconstruction which are the aftermath of the struggle, and the need of allaying moods and disturbances in no way directly traceable to the rampage of Prussian imperialism. The world has been moving fast these two years—singers have not observed how fast. The belief that the German language is the abhorrent symbol it was in 1917 is founded on the arbitrary assumption that the flight of two kaleidoscopic years has left us untouched and precisely where we were. This must not be taken as meaning that prejudice is totally effaced throughout the length and breadth of the land. But it does signify that the measure of that prejudice has in all likelihood been much overestimated. Experiment found it so in France and in England, to say nothing of Italy, which greets German musicians with open arms.

If sensibly conducted the restoration of the German language to our concert halls (from which our opera houses will take their cue) should be entirely feasible. But the scheme must be planned with modesty and discretion and entirely without that flamboyant notoriety by means of which Otto Goritz and his Star Opera Company made themselves odious last year. The singer desiring to incorporate a German group on a program has no need of proclaiming the fact from the house tops and thereby playing directly into the hands of that small but vociferous element which delights in turbulence and purposeful antagonism. If German is sung it should be with no more ostentation than French, Russian or Italian. Only in that way can "public opinion" truly be sounded. Singers invoke its judgments far too lightly in advance of the event. For public opinion is an exceedingly illusory thing, often non-existent save in the minds of those who look to profit or suffer under it, and frequently construed according to their own individual hopes or fears.

CHARLES STUART.

New York, Sept. 20, 1920.

Indian Versus Negro Music

To the Editor of MUSICAL AMERICA:

There appeared recently in your journal a very excellent article on Negro Folk Music by Leonora Raines. As an American musician welcoming every element carrying with it the spirit of Americanism, my keen interest and research into the music and folklore of the American Indian has not made me blind to the innate beauty and value of Afro-American folksong. Nor has it caused me to be prejudiced in favor of the folklore and primitive, admittedly primitive, vocal utterance of the Red Indian.

Any student of folksong will admit at once that the music of the American Negro has perhaps a more definite melodic line and in some cases a firmer rhythmic pattern, and is therefore more of an objective production than the musical utterance of the Indian. The music of the American Negro, however, is

hybrid, and shows a most marked influence of the white man. Little remains in his music to-day of direct African flavor, that which he brought with him from another continent. It is mingled with the white man's harmonies picked up and incorporated during his slave days and his pre-slave days, just as a good deal of the Hawaiian music shows a strong influence of the Portuguese and Spanish. Therefore the most charming Afro-American songs cannot, strictly speaking, be classed as purely indigenous as those of the Indian, though it may be that their very "hybridness" makes for their quaintness and appeal, because they are truly characteristic. And they lend themselves as themes for certain types of composition, just as the more individual and characteristic music of the Indian lends itself.

What I cannot understand is that so many Afro-American folksong enthusiasts look with disfavor upon the whole subject of Indian folklore and folksong as though interest in that should damage the cause of the other! Are they not a part of our musical heritage, since they have both arisen purely and in hybrid fashion on American soil? Why wish to divide the interest and arouse prejudice in the matter as Mrs. Raines surely has done? Both "musics" are of interest or should be of interest to the composer desiring to use such themes for certain color in works dealing with a Western or Southern subject (I do not believe in "hauling in" such themes to one's work promiscuously unless it is to illustrate or color such work in a programmatic way), and both are equally valuable for that purpose, aside from the natural appeal in their native form.

But Mrs. Raines goes far afield when she says that the Indian has little or no folklore side. I cannot see how she can make such a statement if she has studied the matter painstakingly. The greatest folklore authorities have spoken enthusiastically of the wealth of folklore "spirit" in the American Indian. His legends and stories, while not very dramatic, have a decided folk element and as much imagination as the folklore of any European peoples. His rituals and ceremonials are replete with imagery and poetry. Mrs. Raines might win many to her point with regard to the Negro's possessing a more developed melodic sense, but she is decidedly in error as to his folklore. I do not see how, with the mass of evidence on hand in the libraries Mrs. Raines can discredit the strong folklore spirit of the American Indian. Yet many will read Mrs. Raines' article and without looking into the matter, will shake their heads affirmatively. In spite of the biased criticism of American Indian folklore and folksong and its idealization, beginning with MacDowell and continuing successfully with its occasional incorporation into orchestral forms, chamber music, piano and vocal form, the interest has grown steadily but surely. I do not believe that either Negro or Indian music has much to do with the "future American music." That must come naturally and without forcing, and no doubt will be unrelated with any folk element, but for a great many years both Negro and Indian themes can be used for "color" very effectively. It is, after all, the handling of any theme whether original or borrowed that makes for "good" music, and the use of given themes is only a means to an end. At the same time, let us be broad-minded in this advocacy of themes indigenous to American soil. As one interested in the Indian's art and folk utterance, I am not blind to the beauties of the Afro-American music. Why should I be? And why should Mrs. Raines be one-sided about the thing? And, by the way, Miss Gillen has done a splendid work.

CHARLES WAKEFIELD CADMAN.
Los Angeles, Cal., Sept. 9, 1920.

Mildred Wellerson, a juvenile 'cello prodigy, will appear in concert at Carnegie Hall Nov. 6.

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Cecil Fanning Back in London

LONDON, Sept. 18.—Cecil Fanning and Mr. and Mrs. H. B. Turpin, the former his accompanist, who have been motoring in France during August, the only real vacation which the baritone was able to take during his summer in Europe on account of his many engagements, are back in London, where Mr. Fanning is booked for ten orchestral engagements during this month and next. The first took place at Queen's Hall on Sept. 5 with the New Queen's Hall Orchestra, conducted by Sir Henry Wood. Mr. Fanning was heard in the "Infelice" aria from Verdi's "Ernani." On the day after the concert Mr. Fanning

received a letter of high praise from Mrs. J. Maude, a daughter of the celebrated Jenny Lind, and herself a gifted composer of songs, one of which Mr. Fanning will feature in his recital programs of the coming season. The baritone's popularity in London is amply shown by the fact that the house was entirely sold out for his first appearance at the Promenade concerts. He had seven recalls after his solo and Sir Henry Wood was especially warm in his praise. Mr. Fanning and Mr. and Mrs. Turpin are booked to sail on the Olympic on Oct. 27, and immediately upon his arrival Mr. Fanning will leave for Anderson, S. C., where his first engagement on this side takes place on Nov. 10.

The Young SOPRANO Who Captivated Chicago Critics Last Spring When She Appeared in Recital

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"It was really a delight to listen to tone-production so effortless, tone that flowed forth with ease, a lovely voice homogeneous from register to register, diction that is both refined and cultivated, whether in the French or English language, and a singing style that is pregnant with intelligence and temperamental warmth." — HERMAN DEVRIES, *Chicago Evening American*.

"A soprano voice of pure quality, ample range and good carrying power and under excellent control. . . . Miss Burmeister has been well schooled and sings with fine musical appreciation. Everything was cleanly done, the rhythmic accent clearly defined. . . . She sings with charm." — KARLETON HACKETT, *Chicago Evening Post*.

"Miss Burmeister proved herself mistress of the exacting art of song singing. . . . She grasps the emotional content and picture of a song, and can bring them clearly and tellingly to her hearers. Her voice is a high soprano excellently schooled, capable of fine gradations, and possessing enjoyable measure of color and expressiveness. Her singing shows style, taste and musicianship throughout, and her diction is admirable. . . . It was a recital of more than usual merit and enjoyableness." — W. L. HUBBARD, *Chicago Daily Tribune*.

"Not just the list of songs alone, but the manner of their interpretation made the song recital one of unusual interest and real musical worth. Miss Burmeister has a limpid, light soprano, well cultivated and used with artistic intelligence. . . . She has acquired an especial taste in the renditions of her selections, and knows how to inflect her voice to bring forth the meanings of the texts." — MAURICE ROSENFELD, *Chicago Daily News*.

"Miss Burmeister's voice has range, it has body, it has quality and the sum of its various characteristics make up an extraordinary beauty." — EDWARD C. MOORE, *Chicago Daily Journal*.

"Anna Burmeister is one of the best musicians among the younger singers. . . . Miss Burmeister's diction was good. Her voice lent itself particularly to the plaintive expression of the Russian music." — HENRIETTE WEBER, *Chicago Herald and Examiner*.

Miss Burmeister will give a Concert in Aeolian Hall, New York, Sunday Afternoon, Oct. 3rd, under direction of Evelyn Hopper.

CHICAGO ADDRESS: 4527 GREENVIEW AVENUE



Reed Miller and Nevada Van der Veer Plan Busy Season



Reed Miller, Tenor, and His Wife, Nevada Van der Veer, the Contralto, Photographed Near Their Home in New York City

UNLIKE most of their fellow musical artists, Reed Miller, the tenor, and Nevada Van der Veer, the contralto, who in private life is Mrs. Miller, do not always flee on the wings of the dove in Summer time, but spend much of their holidays in New York, in preparation for their winter concert appearances. For her Aeolian Hall recital, which is to take place this year about Christmas time, Mme. Van der Veer has discovered some quaint old French "Chansons de Noël" and some equally interesting old English Yuletide carols, on which she has been working. She also expects to present a Rachmaninoff song which is thought to be new to New York.

Before the first of the new year, Mr. Miller and Mme. Van der Veer have engaged to make over forty joint recital appearances. They will shortly start on a tour which will take them through the States of Colorado, New Mexico, Texas, Oklahoma, Missouri, Kansas and Iowa. In the Spring, one of Mme. Van der Veer's engagements will be for an appearance as soloist, with Arthur Middleton, in a work of oratorio character. In the short intervals between dates the Millers are making phonograph records. Mr. Miller's records of a Stephen Foster song, "Susanna, Don't You Cry," and "Drink to Me Only with Thine Eyes" have been rated among the best-selling August records.

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Washington Spent Half Million for Film Music in Past Year

Seven Large Organs and Orchestras of Seven to Thirty Members Provide Accompaniments in Movie Houses—Many Players Recruited from Symphonic Organizations—Film-scores Made up from World's Best Music

WASHINGTON, D. C., Sept. 10.—That the motion picture is doing its share for the development of music as well as finding a field for the musician, is attested in the Capital City by the fact that nearly \$500,000 was expended on film music during the past year. This included salaries, instruments, scores, appointments for musical settings, etc. Something like 300 musicians were engaged to accompany the pictures. Competent directors are installed, seven handsome organs are now put in the largest theaters and orchestras ranging from ten to thirty men are giving the public excellent music. Even the smaller type of house finds it a paying proposition to advertise the augmenting of its musicians on Sundays. Tom Moore, Harry M. Crandall and Marcus Loew, who represent the biggest motion picture interests in Washington, place no limit on the money to be expended at the musical end of the films. Each of these men placed large libraries at the disposal of his orchestral directors, so that everything worth-while of old and new compositions, is at their command. The uninformed might be surprised to see symphonies, concertos and grand opera scores in these collections; the works of Tchaikovsky, Debussy, Mendelssohn, Bach, MacDowell and hosts of others.

Developing Players and Programs

The artistic musician is entering more freely into this field. During the past

year Washington has had a number of recruits from the Boston and Philadelphia Symphony orchestras, as well as some from Baltimore, New York and elsewhere. The salary is excellent and it is an all-year position at home. The variety, sudden changes and wide range of compositions develop the musician and test his mettle, while the changes, weekly and sometimes oftener, put the players on the plane of the stock company or of opera with a frequent change of bill.

A music score picked at random, arranged by Thomas J. Gannon, director of the orchestra of Loew's Palace, shows "Semiramide," "Poppy Love," Massenet's "Neapolitan Scenes," "Japanese Sunset," "Southern Reverie" and snatches from Weber, Dvorak, and new musical comedies. For overtures, Mr. Gannon has offered recently Mendelssohn's "Rondo Capriccioso," Liszt's Sixth Rhapsodie, the Intermezzo from "Cavalleria Rusticana," the Overture from "Don Juan," "Echoes from the Metropolitan Opera House," and others of equal standard. There are thirty men under Mr. Gannon, who have accompanied moving pictures for ten years.

Making a Classical Background

Amedeo O. Vioni, musical director of an orchestra of twenty-six men at Crandall's Metropolitan, goes heavier into the classics than his colleague at the Palace. He states that when he needs a few bars of "effective" or "climactic" music he picks them out of a symphony.

"There is so much really good music

at hand," he asserted, "that there is no need for the trashy. I have been delving recently into the best modern music and I have found some very useful material there. I am going to make it my contribution to the little-known composer to popularize his works; I feel that subconsciously I am educating and developing the public musically. There is much in Russian and Italian music that is adaptable to the picture score. The light operas of Herbert, Friml and DeKoven offer an excellent field; so also do parts of Beethoven, Chopin, Mendelssohn and the grand operas. The musical comedies are apt to be overdone."

The following numbers, recently used in the musical setting of a production, form a fair example of a Vioni score: "Adagio Pathétique," Tchaikovsky; Serenade, Rachmaninoff; "I Love You," Dear," Friml; "By Moonlight," DeKoven; "Gondolier," Moszkowski; the march from "Athalia," Mendelssohn; "Valse des Fleurs," Tchaikovsky; Serenade, Friml. Full of Italian temperament, his years of excellent training coupled with his experience with the Shuberts and Keith, have made Mr. Vioni well fitted for his position.

Uses All Kinds of Music

Daniel Breeskin, director of an orchestra of twenty-six at Moore's Rialto, was the first to give the public "something different" in picture accompanying, because it was artistic. He was the first to bring the public to the show for the music itself and his performances continue to maintain that attraction. This has been accomplished by variety, novelty, and above all by the artistic playing of a well-balanced orchestra. "Even the hackneyed 'Rosary' is beautiful when interpreted by real musicians, while the overture to 'Faust' may lose all its beauty in the hands of amateurs," remarked Mr. Breeskin. "My programs range from grand opera or a concerto to rag-time, depending upon the story at hand, while my watchword is the classic music that has stood the test of centuries."

"I believe the musical settings of the films have educational value," continued Mr. Breeskin. "They have done more to popularize the pictures than any other single feature. They have prepared a portion of the public for the big symphonic concerts and for artistic recitals. My mind and soul are wrapped up in making the musical scores fit the pictures, so there will be no jar to the audience. Every theme I use has a purpose in developing the story musically. I am always adding to my already extensive library, but all that would be of small assistance if I did not know that library and the underlying meaning of each composition. I find melody and colorfulness essential in picture accompanying, and there may be found in the works of the many writers of operas, of Mendelssohn, Liszt, Beethoven, Chopin, Strauss, MacDowell, Herbert, Dvorak and a host of others. I can not afford to disregard 'jazz,' for that has a place of its own in a dance scene. I must know all kinds of music, for all music has its purpose in accompanying moving pictures."

Mr. Breeskin uses instrumental quartets and trios in a novel manner. He is introducing the gypsy, Bella-Cziga, with his cimbalon, at the Rialto. The popularity of the Breeskin orchestra has been further enhanced by the incidental violin solos by the director himself.

Leon Brusiloff, the director of Loew's Columbia Orchestra, is a product of the Peabody Institute in Baltimore, where he was a member of the Baltimore Symphony Orchestra. Mr. Brusiloff believes in making the overture foretell the atmosphere of the film story. He believes the music score should be as essential a part of the production as the accompaniment is to a song, but not obtrusive. "While lighter and even frivolous music has a place in film music scores, just as it has in every-day life, the classical and more serious music should form the major part," he says. "I have found 'Scheherazade' a mine of material in itself; the 'New World Symphony' and the Fifth Symphony of Beethoven and the 'Jewels of the Madonna' are also adaptable. Consider how inexhaustible are the works of Tchaikovsky, Wieniawski, Rachmaninoff, Moszkowski, Dvorak, Rubinstein and others. I have also acquainted my audience with parts of 'The Force of Destiny.' There are all sorts of moods and scenes in the films, and they call for all kinds of music." WILLARD HOWE.

Michio Itow, Japanese dancer, and Sonia Serova, Russian dancer, are to appear in a series of joint recitals at the Greenwich Village Theater commencing Sunday evening, Oct. 27.

MUSIC FOR THE FILMS

CARL EDOUARDE and Francis W. Sutherland conducted the program at the Strand Theater during the week of Sept. 19. The soloist was Estelle



Carl Edouarde

Carey, the Canadian soprano. Selections from "Bohème" formed the orchestral overture to the program, while Ralph H. Brigham and Herbert Sisson played the organ solos that accompanied its development. At the Rialto Theater, where Mr. Riesenfeld and Lion Vanderheim are the conductors, Rossini's "William Tell" was the overture

number, and a selection from Franz Lehar's "The Count of Luxembourg" the lighter orchestral piece. John Priest played Rubinstein's "Kammenoi Ostrow" on the grand organ and Mary Fabian, soprano, sang.

* * *

The Rivoli's program opened with the "Dance of the Hours" from Ponchielli's "La Gioconda," directed by Frederick Stahlberg and Joseph Littau. "The Hunt in the Black Forest" was another orchestral number. Hallie Stiles, soprano, and a female chorus sang "Roses of Picardy" and Firmin Swinnen, organist, played Dupont's "Convent Bells."

* * *

The Criterion program, to which Mr. Riesenfeld has contributed an original theme in his "Marion Davies Waltz," opened with Elgar's "Salut d'Amour" played by the orchestra under the direction of Victor Wagner. "A Melody of Flowers," a series of color photographs, was accompanied by vocal and instrumental selections from the writings of Nevin, Sullivan, MacDowell, Stamper, Schumann and Mellor-Gifford.

* * *

As a prologue to "Earthbound," at the Capitol, S. L. Rothafel presented Gounod's "Ave Maria," with a special setting by John Wenger. The number served to introduce to the public Helen Wallace, an artist who has met with success in Europe, and who made her first appearance at the Capitol. A special Sanctification and Chorale in honor of Yom Kippur was sung by Bertram Peacock and a male chorus. The orchestra, under Erno Rapee, played the Andante and Allegro Marziale from Tchaikovsky's "Pathétique." Mlle. Gambarelli, Capitol danseuse, contributed a solo dance to Strauss's charming waltz, "Voices of Spring."

Lititz, Pa., Has Oldest Pipe Organ in United States

LITITZ, PA., Sept. 13.—What is reputed to be the oldest pipe organ in the United States has just been presented to St. Luke's Reformed Church here by the congregation of St. Stephen's Reformed Church at New Holland. The instrument was built by David Tanneberger, America's oldest pipe organ manufacturer, and while no record of its age is available, a record carved into it shows it was tuned in 1765.

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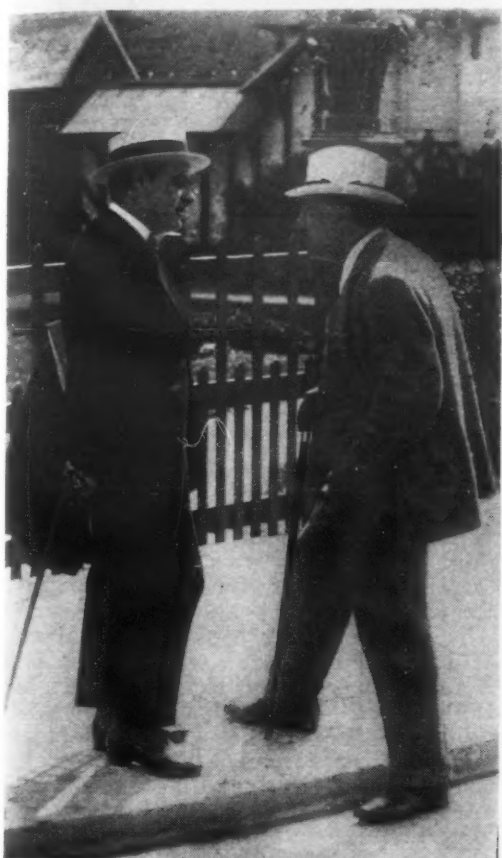
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Couzinou to Divide Season Between Concert and Opera



Robert Couzinou, Metropolitan Baritone, and Isidore de Lara, Photographed at Deauville, France.

Robert Couzinou, the French baritone, after having spent several seasons in America exclusively with the Metropolitan, has managed to arrange his contract for the coming season so as to admit of his making a concert tour. While Couzinou's work has been largely operatic he is a finished and romantic singer of songs as well.

The accompanying snapshot shows Couzinou at Deauville, France, where he has been singing in the opera, in an "en passant" conversation with the noted composer, Isidore de Lara.

ANALYSES PAPA HAYDN

Di Pirani Thinks Poverty Aided Rather Than Impeded His Genius

The current issue of *The Etude* contains an interesting article on Joseph Haydn by Commendatore Eugenio Di Pirani, which is one of a series on

"Secrets of the Success of Great Musicians." Mr. Di Pirani advances the idea that Haydn's extreme poverty in early life was one of the most potent causes for his later success, because could he have afforded lessons in composition, a master would have suffocated his originality.

Finally, he attributes the elements of his success to: "The hardships he had to suffer during the time of his artistic development which, compelling him to seek his own way without any guidance, instead of harming his career, resulted

in fecundating and fructifying his musical gifts. His obsequiousness toward those who stood highest on the social ladder, which won him their patronage, honors and wealth.

"The practical trend of his nature which, in spite of his lofty ideals, did not allow him to lose sight of the fact that 'the jingling of the guinea helps the hurt that honor feels.' The unselfish recognition and ungrudging praise he bestowed upon his fellow artists, which found the noblest expression in his behavior toward the transcending Mozart."

Debussy "Threw Away the Baby With the Bath," Says Newman

Famous English Critic Cannot See "Pelléas" as Masterpiece —Calls Bizet's "Les Pêcheurs" Also Outmoded, but Differently So

By Ernest Newman, in *London Times*.

THE obvious thing to say about "Les Pêcheurs de Perles," and therefore the thing that was said by most people recently, was that the opera was old-fashioned. But in the same week we had "Pelléas and Mélisande," and it is hardly an exaggeration to say that this struck many of us as the more old-fashioned opera of the two. For the new old-fashioned, so to speak always seems much more old-fashioned than the old old-fashioned. If you meet a girl in Piccadilly to-morrow wearing a peplus, you might say to yourself, "That's a bit out of date"; but you would also say, "How very beautiful and becoming it is"; whereas if, turning down Half Moon Street, you ran into the girl's sister in a crinoline, you would say to yourself, "How comically old-fashioned that is." We may feel that Bach and Handel are not of our day, but we do not feel even their mannerisms to be so strangely out of date as the mannerisms of some living composers are. And of the two works it was "Les Pêcheurs de Perles" that made me think of the peplus, and "Pelléas and Mélisande" that reminded me of the crinoline.

It is only eighteen years since "Pelléas" was first produced, and it seems only yesterday that young men inscribed its title on their banner as the very last word in modernity. Debussy himself, had he been appealed to, would have candidly admitted its originality, and in particular its superiority to anything of Wagner's. We remember his gibes at Wagner; they always reminded me of the amusing little rudenesses the small boy scribbles on

the base of a public monument. They were all quite true, but all quite harmless to the statue. "Pelléas and Mélisande" was meant to administer the coup de grace to the Wagnerian system. Wagner had been prodigal with his "endless melody"; the antidote to that profuse poison was to be a system of opera in essence anti-lyrical, with no definite melodic or rhythmic line in the voice and without any of your German symphonic development in the orchestra.

How the Theory Worked Out

Well, both the new theory and the new practice had their weak points. Turn vocal melody out of doors, and you make the entry into the holy of holies dangerously easy for the quack, and mediocrity as good a chance as talent. Moreover, restrict the orchestra to the spasmodic enunciation of detached phrases of a few bars' length each, or even, for a good part of the time, to mere chords, and again you make it harder for the genius to lift himself out of the ruck of the talents. For nothing is easier in music than the invention of a characteristic bar or two. If that were all that composition consisted of, any composer could produce his note books as evidence that he was a master. The real difficulty begins after the characteristic phrases have been invented—the difficulty of weaving them into an organic whole. The Russians of the Renaissance laughed at what they called the "mathematics" of Beethoven, and thought that all they had to do was to invent good themes which, to do them justice, they did in abundance. But for lack of the organic architectural faculty hardly one of them succeeded in writing a symphonic movement that has any more inner coherence than the pattern on a dinner plate; while Beethoven still keeps us thinking continuously from the first bar of a movement to the last. And to-day the lack of any organic coherence in the orchestral part of "Pelléas and Mélisande" is one of the reasons for it becoming such a weariness long before it is over.

Discarded Too Much

But theories, after all, do not matter much. The only thing that really matters is the composer's practice. No one to-day cares very much whether Wagner's theory of music-drama is right or wrong; his music-dramas survive in virtue not of their theory but of their drama and their music. And so, although I cannot see a great future for operas of the type of "Pelléas and Mélisande," there is no intrinsic reason why a few masterpieces should not be written in that genre. I cannot see that "Pelléas" is a masterpiece. . . . There is a great deal of lamentably feeble invention in it. And the explanation of the failure is not merely that Debussy's genius was a narrow one, with moments of wonderful intensity but that he too consciously worked on a theory. It is all very well to make up your mind that you are not going to write a page of music that could possibly be mistaken for German; but you will do well to remember that certain methods are music first and German only second by the accident of historical development, and that it is not much use throwing over a system that has been proved to work well unless you are sure you have another system that will work equally well. Debussy threw away the baby with the bath. His own spasmodic method is no real substitute for the continuous symphonic method of Wagner. I do not say that there is not, and never will be, any substitute for the latter. I simply say that Debussy did not find it,

Bolm's Ballet to Tour Again with Little Symphony



Adolph Bolm, the Dancer, in London

The Bolm Ballet Intime, after a brilliant opening at the Coliseum in London, played for three weeks in Edinburgh, and also in Glasgow and the principal cities of Spain. The Gaumont film concern has filmed all of the principal dances as well as Mr. Bolm's semi-barbaric "Assyrian Dance" and his creation of "The White Peacock." They will be shown in America during the coming season. Mr. Bolm will be at the Metropolitan again during the winter, and immediately his contract is fulfilled he starts on a tour with his Ballet Intime, which last season played in conjunction with Barrère's Little Symphony. The Little Symphony will appear again jointly with the Ballet Intime in a program of orchestral and dance compositions.

and the result of his experiment is that "Pelléas" already "dates" like the Albert Memorial, while "Tristan" and the "Meistersinger" are as "contemporary" to-day as Westminster Abbey is.

"Pelléas" and "Les Pêcheurs"

I found the contrast of "Pelléas" and "Les Pêcheurs de Perles" very piquant. Bizet's little opera is now old-fashioned because he worked too contentedly within the formulae of a tradition that was already ageing. But he was obeying a sound instinct. A nature like Bizet's—in this respect he resembled Mozart—could approach opera only through music. For him, opera was music from first to last. So he took over the musical forms of his time and place, and did what he could with them. The result was that until he had found himself musically he wrote only tentative works. But when he had found himself musically he gave us the masterpiece of drama-in-music that is "Carmen." By not trying to be too original at first he achieved a work of unmistakable originality and of assured immortality at the last; whereas Debussy's first over-bold attempt at dramatic originality exhausted him. "Pelléas" has had no healthy progeny with the dubious exception of "L'Heure Espagnole."



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Prague Maintains High Musical Ideals in Face of Difficulties

National Theater Has Provided the Best Music Through Period of Stress—Operas by Native Composers Popular—Foerster Honored on His Sixtieth Birthday

PRAGUE, Aug. 1.—Prague, the capital of the new Czechoslovak republic, remained true to the old traditions of Czech music during this second season of its national independence, and at least furnished its public ample musical food. We might say that we are still short of the other kind of food, though there is questionable comfort in the thought that some of our neighbors are said to fare much worse than we do. To-day it can be said that Prague affords her public ample music of high grade, in spite of the financial difficulties which beset us.

The National Theater led in the successful work in this connection. Its gala performances have made it a favorite with the many foreign visitors who have come to Prague in great numbers since the revolution. There have been somewhat disturbing influences felt in the lack of space because here the comedy and the opera were combined within one building and stage. Also the management was somewhat handicapped. At present a second theater is being opened and the well-known composer and conductor, Otakar Ostrcil, was called upon to assume the position of an operative manager. The hope is therefore justified that the National Theater will succeed in the future in rounding out its repertory and especially bring the operas of Friedrich Smetana into fine shape.

Janacek's Opera a Great Success

During the past season "Don Giovanni," Foerster's "Jessika," Ostrcil's "Knospe," were given with especial success; of novelties Foerster's "Invincibles" and Leos Janacek's "The Excursions

of Mr. Broucek." Leos Janacek, a personal friend of your reporter, is a very genial man, who has only within recent years become highly successful. This opera was given at Prague on April 23 at the Czech National Theater, conducted by Otakar Ostrcil. Storch, a tenor of much merit, had the leading male part. The house was sold out and the instantaneous success scored for this opera many a repetition since. We have a second opera house, the "People's Opera," which is intended to give good opera to the masses at low prices.

Of the orchestral institutions we mention the Czech Philharmonic Society, with Conductor Talich. They brought forward the old composers, such as Beethoven, Schubert, Berlioz and also the modern ones, such as Debussy, Franck, Foerster and Novak.

The orchestra of the "Artistic Society," founded in 1919, played the works of Smetana, Dvorak, Foerster, etc., and also those of foreign masters under the able leadership of Conductor L. V. Celansky. There were also modern masters of foreign lands and the orchestral society, which is presided over by Ostrcil, followed the same general scheme.

Foerster a Versatile Genius

Josef Bohuslav Foerster, born in Prague in 1859, the greatest among the living Czech composers, gave to dramatic music four operas. They are "Debora," "Eva," "Jessika," "Ueberwinder." His mass chorus, "The Cultivator," very popular with us, has been done with great success in England and in France. Foerster may be said to be greatest in his compositions for chorus, among which are "Fruehlingsnacht" and "Stabat Mater." Yet also his songs are quite successful. Outstanding and among these are those whose words come from Czech poets such as Brezina, Macha, Neruda, Sova, Salda. Foerster's versatile genius has also produced four symphonic works, the last of which, "The Great Night," is worthy to be compared with the great works of Smetana and Dvorak. "My Youth," "Spring," "Longing" are other symphonies. Of orchestra suites there are many, and there is also a concerto for violin. Foerster lived in Hamburg for many years. He lectures at present at the university at Prague.

The Foerster Society gave a gala concert in honor of the master's sixtieth anniversary of birth, and edited a piano score of Foerster's opera, "Debora." It plans also to feature the works of Ostrcil and those of Fibich. Thanks to this new society the name of Foerster has been

of late much more heard than heretofore; it will soon be heard regularly alongside of the names of Smetana and Dvorak. A master of compositions, Foerster comes from an old family of cantors, and inherited his talent for composition from his ancestors; no less so his idealism. A faithful successor of Smetana, Foerster is also always melodious. His melodies are soft and denote the Slav origin; they pour forth abundantly from the depth of his soul. As we have seen, his versatility is great. His style is never superficial or trivial, and has nothing in common with the impressionism and naturalism of the nineties which can still be detected in our musical world of to-day. Foerster has learned chiefly in composition from Smetana and has found means for expressing himself which have always remained individual and independent of the fashion. In "Debora" Foerster's mysticism becomes transformed for the first time into material for musical creativeness. "Eva" is the drama of the super-worldly love. "Jessika" is fairy like, and so is "Die Ueberwinder." Foerster was exiled for many years, and as we have said before, lived abroad. The materialism which preceded the war was the cause of much misunderstanding of Foerster's views at home. Only since he returned from foreign parts has he produced these wonderful operas and worked in the fullest enjoyment of his physical and mental powers. I should not be surprised if the United States would soon become interested in Josef Bohuslav Foerster, and if before many years have gone by your able critics would join those who now do honor to Foerster at home.

MAJOR E. HERSCHMANN.

Albert Coates, who will be guest conductor with the New York Symphony next season, has announced that he will include Vaughn Williams' "London" Symphony in the proposed British program. This symphony has been practically re-written since its first presentation in 1914.

PORTLAND SEASON OPENS

Opera in Vernacular Inaugurates Year in Coast City

PORTLAND, ORE., Sept. 10.—The musical season was ushered in at the Heilig Theater on Sept. 1, by the Royal English Opera Company presented by John J. MacArthur and Laurence A. Lambert of the Western Musical Bureau, in five performances.

On the opening night, "The Mikado" brought out a capacity audience and another presentation of "The Mikado" on Wednesday night, also drew a good audience. Jefferson De Angelis as Koko repeated the success attained at his former performance of the rôle, and Hana Shimosumi, as Yum Yum won all hearts by the grace and beauty of her interpretation. J. Humbird Duffy as Nanki Poo received many recalls and Detmar Poppin was well received as Pooch Bah. Other members of the company were Sam A. Burton, Edward Quinn, Marie Horgan, who sang *Katisha* with a fine contralto voice; Lavinia Winn, Eunice Gilman and Edith Benmin.

"The Chimes of Normandy" was given on Thursday night and "The Bohemian Girl" on Saturday night. On Saturday afternoon "Pinafore" was sung. Edith Benmin, who sang *Germaine* in "The Chimes of Normandy," *Josephine* in "Pinafore" and *Arline* in the "Bohemian Girl," has a full rich and well trained voice. She won a genuine success. The orchestra was under the leadership of Max Bendix.

N. J. C.

Moritz Emery Engaged for Zeckwer-Hahn Academy in Philadelphia

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"Teaching" Piano by Mail

Becoming a Great Musician in Ten Days Is a Simple Matter, if You Believe the Advertisement—An Investigation into the Intricacies of "Ponzied Music"

By HARCOURT FARMER

"SEND No Money," said the advertisement invitingly, "but write for our 200-page Mammoth Book. It Tells You All! Become a Great pianist, a Harpist, Violinist or Flutist." (Yes, it said that.) "Amuse your Friends, Increase your Spare-Time Income. Learn to Play by our Method!"

I was entranced. I knew little of music, and I had wanted for years to become a Great Pianist, and here, before my eyes, was the vivid assurance of this luring advertisement. Friends had always made a point of impressing upon me that the art of piano-playing was, of all difficult accomplishments, the most stupendous, the most dazzling. Difficult? Stupendous? Away with such trifling. How could it be any of these horrible things when the advertisement distinctly said otherwise? And advertisements, it is well known, never lie.

I sat down and wrote for the 200-page mammoth book. Here, I chuckled, is an opportunity that never came to Paderewski. Here is something for which Godowsky would have given fabled millions. A pianist in ten days would I become! The advertisement assured me so, and I believed it.

Perhaps, in a cooler and wiser moment, I should have realized that a mammoth book of 200 pages is rather a small mammoth. But then we mustn't quibble at the good things which a benign destiny sends us.

And then—"Send No Money!" What could be more glorious than that? So, filled with upspringing hope and cheerfulness, I sent for the book, and I sent no money.

Overworking the Postman

A few days later mail matter began to pour in upon me. The postman, overworked and sweaty, grunted viciously as, each morning, he dumped on my desk a pile of attractive stuff—what the advertising agencies call "literature," I believe. There was not only a mammoth book (which, by the way, proved to be a badly written document of exactly forty-seven pages), but there were musical catalogs, and musical leaflets, testimonials, circulars and letters by the score.

The enterprising firm, whose business it was to instruct the novice by mail in all the intriguing branches of musical expression, spared me not. "In answer to your anxious inquiry," they

wrote, "we are asking you to accept a special three-day offer which our president, Mr. Whatsisname, has especially gotten up for your personal benefit"; and then they went on to say that if I would send them \$100 they would forward their Full Mail Course in Piano-Playing.

I must confess that it seemed strange that the president, a busy and important man, should think so kindly of me that he would go to the trouble and bother of making up a special offer for me. But, I am a charitable man. I thought it very nice of him, but considered \$100 too much for even this magnificent opportunity. So I decided to let the matter drop.

But they didn't. A few days later came fresh letters. They assumed I hadn't received their former literature; accordingly, a duplicate mastodon was going forward by mail, together with a couple of dozen circulars "of equal interest." Well, they were right on that last score. They were of equal interest. I enjoyed them loudly.

An Altruistic Offer

Seeing that I hadn't immediately succumbed to the amazing generosity of their president's personal offer, they wrote me that "Possibly, in these times, when economy is a household word, you would appreciate meeting us half-way. If your enrollment reaches us for our Special Mail Piano-Playing Course by Monday next we will make you a special reduction of fifty per cent. Think of that!" I couldn't think of it. I am incapable of thinking of any sum of money over twenty-five dollars. But I warmed gratefully. Still, I didn't separate from the fifty.

A pathetic letter, from the Assistant to the President, was the next item. It began "My dear Mr." and concluded "With the kindest of regards," and contained such inspiring hubbards as: "Music is the soul of life. Without it Commerce would be at a standstill. The heart-strings of civilized life vibrate and throb to the rhythms of musical melody. By taking our course, I am privately assured by our president, you will not only take your place in social circles as an accomplished and gifted player, but you will be able to supplement your earnings almost twenty-fold. Send fifteen dollars by express order, or personal check, adding exchange, and

the course is yours!" But the course didn't become mine, for I loathed spending the fifteen. I am a devil of a man to convince.

At last, apparently goaded by despair and acutely apprehensive lest I slip from their hold completely, the magnanimous company wrote me a letter, with "Positively Last Chance" red-captioned across the page. They begged me to consider my life, and all that I held dear, and urged me to enroll before death grasped me. "Your mother and father and little ones," the letter said, most pathetically, "will bless the day when you can sit down at your piano, whatever brand it be, and play to them 'The Lost Chord' or Mendelssohn's Melody in F. Your very future depends on it, for efficiency to-day means Music!" I got a bit upset with the mixture of hyperbole, and felt rather put out because I always thought Rubinstein wrote the Melody, but I suppose the company knows best. And then I turned to the last sentence. Yes. I knew it. It was as inevitable as Wagner. In stabbing black letters I saw: "Three Dollars and the Course Will Go to You as Fast as Uncle Sam's Mails will Carry It." Well, I would be too old to enjoy it if I waited that long, so I sent the money, and asked them to express the course.

Every one told me I was foolish, but the three dollars was mine, anyway, and when, presently, the course arrived I thought it priceless—but not quite in the way the advertisements indicated.

There were seven flimsy sheets of paper, typewritten, with instructions. There was one curious affair like a model of a set of false teeth, which was to be placed on the keyboard, which would teach me my notes. And there was a little moving-picture arrangement, showing some brilliant unknown's fingers playing something or other. By turning this thing hundreds of times daily I would (theoretically) gain some idea of the ritual of fingering. I tried it. Then I threw the movie booklet out of the window. It fell on the fearsome new hat of a local lady music teacher, and she, presuming it to be a subtle reflection on her inability to teach, promptly sued me for libel.

Protection for the Dog

The keyboard contraption I used to partition off the dog's kennel, so that the rabbits belonging to my neighbor wouldn't bite him. And the typewritten sheets, after I had digested the stupendous information contained in them, came in handily for shaving.

After a careful study of the gigantic coalescence of brains and acumen I came to the conclusion that I wasn't cut out to be a pianist. One part of the course said I must practise a certain exercise for four weeks, and I must say I thought that pretty stiff. When a man is writing to earn his living for about seven hours a day, and he's told to practise for four weeks without stopping—

However, I did derive some benefit out of the thing. I made a copy of the course, and sold it to a personal enemy for \$45.

Damrosch to Give New York Premiere of Sowerby Concerto

Walter Damrosch has secured for first performance in New York the new Leo Sowerby concerto in F Major for piano with orchestra. It will be given by the New York Symphony early in the season with E. Robert Schmitz as the soloist. Sketches for the piano concerto were begun by Sowerby in 1916, and when the first draft of the composition was performed in Chicago the following year it contained a part for soprano voice. The present version which eliminates the vocal part, besides introducing other radical changes was scored in the summer of 1919 and first given to the public by the Chicago Orchestra last March.

Jean Barondess in South America With Bracale Opera Company

Jean Barondess, the American soprano, an artist from the Lazar S. Samoiloff studio, has been having exceptional success this summer as a member of the Bracale Opera Company, singing leading rôles, both lyric and dramatic. Miss Barondess is now in South America, where her appearances in every city are meeting with distinct approval. She will return to New York upon the conclusion of the Bracale tour.

Jessie Masters, the young American contralto, is singing at all her recitals this season Frank H. Grey's "Mammy Dear," having chosen it from a large number of songs of its type as the one best suited to her programs.

Three Prominent Artists on an Early Fall Tour



An early fall concert tour has its compensations when it takes one through the picturesque regions of Minnesota. The accompanying snapshot shows Vera Barstow, violinist; Amy Ellerman, contralto, and Calvin Coxe, tenor, at Glenwood, Minn. Two hours' fishing won them a catch of twenty-six.

Fokine and Fokina Will Remain in U. S. to Make Continental Tour

Fokine and Fokina, the celebrated Russian dancers, will not return to Russia during the present social and political upheaval in that country, but will remain in the United States and beginning in October will start a tour across the continent. The first recital will be in Boston, and at least four Metropolitan engagements have been arranged for by their new manager, Richard G. Herndon, late director general of the French American Association of Musical Art and manager of the Belmont Theater in New York. Michel Fokine is now staging the dance for the revival of "Aphrodite," for which he came to this country last season, and following this will perform a like service for the new imported spectacle "Mecca."

Diaz Singing Two Vanderpool Songs

In his recent appearances in recital at Atlantic Highlands, N. J., Rafaelo Diaz, tenor of the Metropolitan Opera Company, included two songs by Frederick W. Vanderpool in his final groups, "The Heart Call" and "Values." Mr. Diaz has been singing these songs successfully in his concerts during the last season and is using them again this fall.

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Supervisors Split Over Problem of Popular Song

T. P. Giddings of Minneapolis and Will Earhart of Pittsburgh Schools Express Opposite Views With Regard to Advisability of Letting Pupils Sing Light Music of the Day

To the Editor of MUSICAL AMERICA:

INASMUCH as your recent symposium of views on the popular song created such interest as to be quoted by the *Literary Digest* and by Henry T. Finck in the *New York Evening Post*, it may be worth while to record two additional opinions from prominent public school music supervisors. They have been expressed in letters to W. C. Bradford, director of the Bureau of Community Music, Community Service, Incorporated. One is from T. P. Giddings, director of music in the schools of Minneapolis. Says Mr. Giddings:

"I have just been reading in MUSICAL AMERICA of the popular song. Personally I do not take alarm at the popular song. Let me tell an incident which will illustrate my meaning. A year ago I sat at dinner with a number of musicians, some local and some national. Popular songs in the schools came up for discussion. I remained discreetly silent while all the rest delivered their opinions of 'how awful it was for high school pupils to sing such stuff.' My silence was finally noted, and they appealed to me. I said that if they went to one of my high school classes they would very likely hear a program like the following: 'Smiles' and one more like it. Then several pages from the 'Elijah' or whatever piece they were studying at that time. A piece or two from the phonograph and at the end two or three more popular songs. They looked aghast at my temerity. I then said: 'I want to ask just one question and that I think will end the discussion: All of you who know who *Andy* and *Min* are, hold up your hands.' Every hand went up. That, to me, settled it. All these fine musicians read the funny page. Why shouldn't they? All young people and, let us hope, older ones like the funny things. The popular song is the musical joke. As such they are sung. They are the light reading of music. Better to do light reading than none. At the same time I asked a nationally famous violinist sitting opposite me if he went home and played his most abstruse concerto for recreation. This made them all laugh as he most emphatically said 'No.'

"We do not teach popular songs in the school room. We do not have to. The pupils already know them. The thing we do do with them is to let them sing them occasionally. Young people like popular songs and we must let them enjoy them at times.

Harmless Enjoyment

"Several things can be done with this singing of popular songs. First let me state that what the teacher likes or dislikes makes very little impression upon pupils. I have taught long enough to know that we are not tin gods to our pupils. We are far more apt to be old 'goops' whose notions are not worth discussion by sensible young people. So I never waste time telling what I think to pupils. It has very little weight.

"We can, by singing these popular songs in school have them well sung by a chorus that can render them in the very best manner possible. This is in itself a great step in advance. We can also show the class what is good and what is poor in these popular songs; and also why. This is a great step in discrimination. Also, there is a time in the child's musical development when he likes these songs. He will outgrow them the same as he does the wild stories he reads at the same time.

"The popular song has come to stay. It is up to the supervisors to guide it into better channels of expression. Teach the students to discard that which is bad."

A Different Viewpoint

A rather different viewpoint is that of Will Earhart, director of music in the Pittsburgh schools, who expressed his belief "in a series of somewhat unrelated statements, quite dogmatically made; the dogmatic quality being for the sake of brevity and not because I think there can be no sensible opinion except mine." These statements are the following:

"Theodore Thomas said that 'popular' and 'familiar' are synonymous terms. I believe he was absolutely right. 'Popular' songs are made familiar, and therefore popular, by a commercial exploitation that is determined, extensive and unscrupulous. Popular songs have no more natural appeal to any class of human beings than good music has. The excessive interest displayed springs from irrelevant factors. I should list some of these as follows: (a) Undue familiarity not caused by any natural 'demand,' but forced upon everybody; (b) The weak but universal desire, especially of young people, to be in fashion; (c) The tendency, intensified by constant example, to accept excitement and stimulation in place of pleasure; (d) Technical ease—anybody with any kind of technique, can do justice to a vulgar or even commonplace thought; but one approaches real beauty and worth in a more careful spirit.

Child Mind Close to Mozart

"I believe a child is even closer to Mozart than he is to George M. Cohan; just as he is closer to the beauty of coloring in flowers than he is to the flaring colors of the billboard or the coloring supplement. It takes as much education, mis-education, to induct a child into sympathy with jazz music, or even such a song as 'Smiles,' as it does to lead him to appreciation of Haydn's 'My Mother Bids Me Bind My Hair' or Mendelssohn's 'Hebrides' Overture. The difference is that the cheap publishers see to it that more effort is made toward educating people to their stuff than we, the educated people, are able to make in educating them to our taste. I feel sure that a child who had never heard anything but pleasant tones and tonal forms of Haydn, Mozart, and later Beethoven, up to the age of sixteen or eighteen, would think that a maniac had broken loose when he first heard a jazz band.

"If all these things are true, it is our business to administer, with all possible sympathy, discernment and simplicity, the antidote of a good musical experience, and diminish to the largest extent possible to us the amount of experience with the flood of cheap music with which the New York houses are exploiting and corrupting the tastes of the people. Could we have a music prohibition law enacted, such as was enacted against alcoholic beverages, the results would be exactly similar. The natural good tastes of the people would soon become apparent.

Instinct Simple and Correct

"If I did not have faith in the native simplicity and correctness of the art instincts of all people I should not have courage to continue in work in musical education at all. Happily, my experiences and investigations in long years of teaching give me assurance that my judgment of the natural human soul is not wrong.

"Yet I do not think there is much harm can come from singing such songs as 'Smiles' and the others of that grade

which you mention. Of course they are poor, weak, emaciated things, and hold little nourishment for a strong nature. But then, their shortcomings are all negative. In our lighter moments we read the short-story magazines and go to the cheap movies, and I suppose we must be permitted the same slack moments in music. If everybody recognizes that those are moments of light diversion and we do not take them seriously, I can even enter heartily into the occasion and direct and sing those things with considerable enjoyment—but not of a strictly musical kind."

Those Americans who are apprehensive about the effects of vulgar popular songs upon our young people may be encouraged to know of several new forces entering the campaign to clean up such songs. For instance, the American National Association, Masters of Dancing, is working for a stamping out of suggestive songs on account of their evil effect upon dancing in this country. The National Association of Music Merchants is using its influence to better the situation through the manufacture of music rolls and phonograph records. It is expected that such manufacturers will use their influence with the music publishers to eliminate the output of vulgar songs. Paul B. Klugh described at the convention of the dancing masters the step which the Music Industries Chamber of Commerce was advocating, namely, that the music publishers themselves in their own organization should arrange for a proper censorship of the songs that are to be published.

KENNETH S. CLARK.

New York, Sept. 17, 1920.

Kitty Beale Sings at Closing Concert in Asbury Park Series

ASBURY PARK, N. J., Sept. 10.—The final concert of the Grand Opera series was given in the Arcade before a large audience on Sept. 2. Kitty Beale, soprano, of the Metropolitan, was one of the soloists. She scored marked success through her charming delivery of Verdi's "Caro Nome" and in various ensembles with Rafaelo Diaz, tenor; Vincente Ballister, baritone; Philina Falso, contralto, and Mr. Paolini and Mr. De Biasi. William Tyroler was the efficient accompanist.

Orange, N. J., Subscription Concerts to Be Opened by Josef Lhévinne

ORANGE, N. J., Sept. 22.—Four subscription concerts have been arranged by Mrs. William S. Nelson to be given in the auditorium of the East Orange High School during the coming season. The first number will be given by Mr. and Mrs. Josef Lhévinne on Oct. 15. The other numbers will be given by Cyril Scott, Ernest Hutcheson and Mary Jordan, who will appear jointly with Samuel Gardner.

Knight MacGregor Sings in Malone, N. Y.

MALONE, N. Y., Sept. 10.—Knight MacGregor, baritone, gave a recital here recently and made a decided success. The summer colony turned out to hear him and gave him hearty approval. Among the songs he featured were Vanderpool's new song "The Light." Mr. MacGregor is studying with Herbert Witherspoon and is planning to give a recital at Aeolian Hall this season.

Helen Yorke Uses New Songs by Vanderpool at Saco Valley Festival

At the Saco Valley Festival at Bridgton, Me., on Aug. 17, Helen Yorke, American coloratura soprano, featured two songs by Vanderpool, "Ma Little Sunflower" and "That Night." Miss Yorke was received with much applause in these numbers.

A Correction

Through an inadvertence the outline under the picture of the A. Y. Cornell Summer School of Vocal Instruction, on Page 9 of the Aug. 28 issue of MUSICAL AMERICA, stated that Mr. Cornell was shown "seated in the center of the first row." Mr. Cornell was shown seated in the center of the second row.

At her appearances as soloist with Pryor's Band at the Arcade in Asbury Park, N. J., this summer, Alice Louise Mertens, contralto, has sung four American songs with exceptional success. These are Vanderpool's "Values" and "Neath the Autumn Moon," Clay Smith's "Sorter Miss You," Keith Elliott's "Spring's a Lovable Ladye," and Penn's "Smilin' Through."

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Use of Psychoanalytic Method Lies at Root of Mrs. Wyckoff's Success with Piano Pupils

ONCE upon a time men believed, or at any rate we like to believe that they believed, that all that really mattered in any of the affairs of life was that it should be handled by the right personalities. Personality, therefore, could not have been synonymous with the artistic temperament for the professors of such a creed. For them, personality must have meant the harmonious union of normal physical and mental faculties with such acquired control of them as ages of experience had found at once most simple and effective.

Such a conception of personality is being reinstated in its old position of prestige in modern times by psychoanalysis. If one were required at the point of a bayonet to give in one word the gist of what is enduringly sound in the modern outlook on life, one could find no more magic word than this. Let musicians take note, for the word is as little popular among the followers of the musical profession as the thing it represents. Perhaps no other modern art so touches the heights and depths of personality as music does; yet in no other art has the artistic temperament been so universally mistaken for personality, and the psychoanalytic approach therefore been given so little attention.

So rare, so invaluable in fact is the jewel of personality that it ought to be hailed with rejoicing wherever it is found. Important though the scientific command of all varieties of pianistic touch and tone must indisputably be, the possession of personal force sufficient to have reduced this command to a science and to develop it in others is so much more fundamental that it seems the point on which most emphasis should fall in an account of the teaching work of Mrs. Walter A. Wyckoff (Leah Ehrich) of New York. If talking about personality seems "rough stuff," remember that it here has nothing to do with the artistic

Scientific Command of All Varieties of Touch and Tone Is New Yorker's Claim for Her Teaching—Unseating Eccentricity and Putting Personality in the Pianistic Saddle—Applied Psychology in Music Teaching

temperament, and is entitled to serious consideration if only because it can be connected with a thing as serious at once in sound and sense as psychoanalysis.

To Mrs. Wyckoff herself, the most important element in her work seems to be her scientific mastery of touch and tone, which she believes to amount to an unprecedented discovery. But there is nothing jingoistic about her method, as there is about so many which are announced as discoveries; and the general public would do best to associate her name with an achievement much more necessary: the application of this great modern method of psychoanalysis to piano teaching.

The need for the psychoanalytic method in music teaching is great in proportion to the ignorance of it which prevails among musicians. Some progress has been made in the reduction to a science of the technique of other instruments than the piano; some teachers, by virtue of personality unaided by science, have produced wonderful results, more particularly with pupils akin in nature to themselves. But the piano, as it is the most widely used of instruments, is also the most abused. Like the three R's in general education, its mastery can be achieved, as a rule, only by pedagogical machinery so old that it creaks. Personality has meant eccentricity, the erection of whim into a law of life, for the pianist.

Her Own Career

"One of the most regrettable conditions of the profession," Mrs. Wyckoff says, "seems to me to be the tendency of young artists to become fixed in their limitations as well as in their good qualities by too early recognition. In somewhat slighter measure, this is true also of teachers; and so I have come to feel that the long series of circumstances which prevented me from realizing my young ambitions as early in life as I should have liked to was probably the best piece of luck which could have befallen me. The many years I spent abroad—about a quarter of my life—have proved tremendously beneficial to me in my work, though they seemed at the time to be in conspiracy against my progress in it. My studying has been done in the most diverse places and under the most diverse teachers; some of my most important lessons have been learned from chance experiences which were never part of any courses. I was born in New York, but my home as I was growing up was in the West, Colorado Springs, where Rubin Goldmark founded and for some time directed the work of a music school. My study with Mr. Goldmark—piano, harmony, counterpoint—was the greatest factor in fixing my love for music, but when it came time for what I had looked forward to as my professional career, my health broke down; then I married, and that put a stop to professional activities, though not it nor anything else could prevent me from going on by myself, experimenting more freely, doubtless, than I could have done if my work had been fitted into any professional scheme. My husband, Prof. Walter A. Wyckoff of Princeton, was distinguished as an economist, and what I observed of his happily democratic encounters with real persons must have given me a social-scientific bias which, together with the work I have done in applied psychology, proves of constant aid to me. Musicians are so much too prone to erect their personal whimsies into laws that it is good for them to take a look around from the democratic vantage ground of economics. When Professor Wyckoff died, within five years of our marriage, I thought I should resume my own work at last, but my health had again been impaired by the strain of his illness; and instead of the extensive private teaching which had been offered me at Princeton and the gradual establishment as a teacher in New York for which I had hoped, the doctors ordered me abroad.

"Were those years in Paris and Munich wasted? I cannot think that

any more than I can think that any work which a pupil has done with another teacher, however much I may hold that teacher's method to suffer from limitations, is wasted. During that time I was educating myself broadly, as I believe anyone who undertakes the interpretation of music needs to, and I was feeling about toward the scientific certainty which I consider the keystone of my teaching. If I went to a concert and heard an unfamiliar timbre got from a piano, I could not rest until I had succeeded in reproducing that timbre. It took me many years to catch the mechanical secret of some of the effects I most envied, but in the long run I always won out. And I will venture to say that there are many tonal effects, the most treasured resources of various great artists now before the public, which not even their possessors, can analyze mechanically as I can.

"One of the most amusing as well as triumphant experiences of my life was that of telling, though my back was turned, just what a certain artist was doing with his hands at the piano. This artist lacks only a certain lusciousness of touch to be at the pinnacle of his profession. 'My hand is so bony, you see,' he said to me—'I am fated to a touch too hard to do justice to many of the works I most admire.' Poor man! I could not presume to offer him assistance unasked, but if he would only develop the use of the fleshy part of the finger-tip in passages requiring greater roundness of tone, how much of the difficulty which he supposes insuperable would disappear! How often one hears it remarked of a pianist, 'He is a musician, he knows how to interpret interestingly, but it is so hard to listen to a player with such a touch.'

Touch Not Fixed by Nature

"It is popularly assumed, and by masters of the art as well, that touch is a gift of nature; but in fact it is nothing of the sort. Of course every physical organization is sufficiently peculiar to be naturally disposed to act in a certain way; my own hand, for instance, is rather plump, and my natural touch therefore gives me a warm singing tone; but music does not always just peace-



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Mrs. Walter A. Wyckoff (Leah Ehrich),
New York Piano Teacher

fully sing—a player must be able to make it storm and wail too at need. That was what I had to teach myself, and in the course of my self-instruction I analyzed so widely the physical mechanism of touch that I now find that I can prescribe as well for a person of different physical equipment from myself as I could for my double. It is all so simple—so simple that some persons are disposed to think it nothing but a trick that anyone might pick up—so simple that those who don't immediately get the idea on which I work think it must be tremendously profound, quite too deep for comprehension.

"From the scientific point of view, the all-important principle is that unless one is physically deformed he is perfectly capable of doing with his body what other physically normal persons can do with theirs. In teaching I do not, of course, command of the pupil tonal effect of a certain variety; not at the beginning, at any rate. With a pupil who had already acquired some technical mastery under another teacher, I should probably begin by going through some composition with minute mechanical directions—'Lift your fingers here so that they may strike like little hammers'; 'Make that chord energetic by using the same muscles in striking it that you would if you were hitting somebody with intent to hurt'; 'Remember that the

[Continued on page 34]



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Echoes From the Lockport Music Festival:

John Warren Erb was at the piano, compassing the difficulties of the tricky and taxing accompaniments in masterly fashion, and playing with notable sympathy with the soloist (Burleigh).—*Lockport Union-Sun.*

I want to tell you how thoroughly Mrs. Burleigh and I enjoyed your exquisite playing of the "Song of the Brook" for Miss Lotta Madden. The ensemble was perfect. Your playing of "Fragrance" was

ideal.—*Letter from Cecil Burleigh.* His brilliant as well as sympathetic work at the piano not only furnished a beautiful background for the fine work of the artists, but on several occasions was indeed a tower of strength and assistance to some of the younger singers greatly in need of such support.

Mr. Erb's work at the piano in this number (the Henry Holden Huss sonata) was especially fine.—*Musical Courier.*



A Psychoanalytic Method

[Continued from page 33]

piano is only a development of the harp, and strike the keys as you would the strings of a harp if they were under your fingers.

"There, by the way, is one of the most useful of devices for directing a pupil's imagination aright. Piano music has come to be thought of as a sort of musical Esperanto; the language of the instrument needs on the contrary to be mastered with an infinite delicacy of attention for idiom and style. This thought I find it easiest to implant in the pupil's mind by the suggestion of the harp, from which the piano is developed, but which to the casual apprehension has a much more definite character of its own. In the critical essays, 'The Cutting of an Agate,' which are none the less fascinating for manifesting an obtuseness to music whenever they notice it at all, the poet Yeats praises the guitar and other small instruments as being superior to large instruments like the piano, because the small ones seem to him to employ the entire personality of the player—'when you play the piano nothing of all that you are can count except your fingers and your brain,' he says in effect. Plainly, he belongs to the generation when pianistic touch was conceded to be necessarily fixed in character, and the only open field for dispute was supposed to be this character—whether the fingers should lie flatly against the keys or be arched high, for instance; whether the wrist should be stiff or very lax; whether the whole arm should be employed or not. It is but just beginning to be understood that each of these particular motions is permissible, because in itself natural, whenever the effect of which it is peculiarly productive is desired.

Too Much Splitting Up

"The psychological basis of my teaching is such that I cannot discuss interpretation as a separate subject. Isn't it a passion for too much splitting up which most ails the whole teaching profession? In a sense, you see, I begin with interpretation directly. Though my whole desire is to develop each pupil's expressive means as perfectly as possible, I don't let him taste the too heady wine of 'self-expression' any more than I would think of telling him to put 'temperament' into his playing. Every human nature is worthy of respect until definitely proved otherwise, for we are too much alike mentally as well as physically for any of us to be conceded worthy of respect unless all of us are, except those

who are actually mentally deficient or emotionally perverted; hence my eventual aim of liberating the pupil's own self, and hence also, though the derivation may not seem so clearly justifiable as the other, my primary assumption that my own interpretation of a composition is correct—for such an assumption alone could justify my habit of prescribing the use of various technical devices as I do. When I have once given a pupil a fair command of any of these devices, I can say to him, the next time I think he needs to use it, 'Play that note'—or chord or phrase, as it may be—'as you did such-and-such another,' and he very soon makes the connection between technical means and interpretative effect for himself. This is the stage to which I have got to a boy of thirteen who is studying with me now. Presently he will begin to apply his resources quite at his own discretion, and then he can get down to the solid business of building a repertoire. He is a gifted child, and, I have no doubt, would manage to forge a style of his own without special help by the time he reached thirty years or so. But with the direction I am giving his studies, I expect that he will be concertizing by the time he is seventeen or eighteen, and that the career he then starts will be of no sky-rocket brevity.

"In taking up a new composition with a pupil I often try to suggest to him a picture which he may bear in mind in studying. This does not mean that each of two pupils to whom I may make the same pictorial suggestion will fill in my outlines with the same colors; quite the contrary. To me personally, for example, Debussy's 'La Fille aux Cheveux de Lin' is a picture of a simple little Breton peasant-girl; I see her wander out of her cottage home, maybe with a very similar smaller child clinging to her hand; I see her stroll aimlessly to the canal near-by and as aimlessly turn back. One of my pupils got this conception completely; another made of my little peasant-girl a princess, a sad princess—this pupil was a sad princess sort of person herself. At first the difference in quality of her interpretation made me want to laugh with amazement, but when she questioned me I could say nothing but that her interpretation was entirely legitimate and equally delightful. She had done no violence at all to the letter of the composition, she did not play loud where she should have played soft, her values were as nearly as possible what the composer had directed in his expression-marks; I require letter-accuracy of my pupils. I have always tried to give my pupils a general musical basis for their piano work; I want them to know something of harmony, and I want them also to have at least a correct

general idea of the historic background of a composition. A Tango must not be played as a Bourrée should be. The music of a cold country should be differently played from that of a warm country. But once a pupil has mastered the facts of a composition, its technical and cultural background, and has perfected his interpretation to a coherent whole, I feel no justification in trying to bend him away from his own ideas; on the contrary I encourage him to develop distinction. I believe that the cultivation of a slight over-emphasis is one of the most valuable resources of the artist.

"Just as my effort in prescribing interpretative values to the pupil at a certain stage of his work is really designed to liberate and develop his own expressive faculties, so also is the purely mechanical technical work I give him. In order that all varieties of touch may be at his command, I have him practise most with the fingers arched high and the wrist elastic; the touch so gained is the least instinctive to every hand and one of the most necessary. Legato passages I require to be practised without pedalling. And so on. I do not claim to be a revolutionist in details; rather I adhere to the craftsmanship ideal of my old teacher, Rubin Goldmark. And what I do staunchly champion as vitally important is the novelty of psychoanalytic methods applied to music and especially to piano teaching.

"One of my favorite examples of the results of my method is the fact that Mr. Rothwell, who has engaged one of my pupils to appear as soloist with his Philharmonic Orchestra in Los Angeles, wants her to play the Liszt A Major Concerto, while Mr. Gabriilowitsch, who heard her in the Chopin, wants her to play that with his orchestra in Detroit. Neither of these conductors supposes, I dare say, that this girl can play any other style of music as well as she does the one which he heard her in to his great satisfaction; and yet she is in fact equally at home in all styles, as I believe the thoroughly trained interpretative artist should be. I may say that Harriet Scholder, the pupil to whom I refer, had been admired, before she came to me, for a brilliant touch such as so much of Liszt requires; she now retains the old brilliancy, but with it she has many new colors on her palette. I tell every pupil that I must have him for at least three years before I shall be able to do anything substantial with him; Miss Scholder had been with me three years before her recital.

"If touch and tone were not calculable results of calculable and controllable mechanical causes, they could never be produced by a mechanism so little mysterious as this system of little hammers of wood and steel." D. J. T.

Denton and Diaz Pass Holiday at Isola Bella, Me.



Oliver Denton, Pianist, and Rafaelo Diaz, Tenor, at Isola Bella, Near Northport, Me.

NORTHPORT, ME., Sept. 20.—During his vacation at the home of friends on Isola Bella, near here, Rafaelo Diaz, tenor of the Metropolitan, was joined by his friend and fellow artist, Oliver Denton, the pianist. Mr. Diaz is returning to New York, where he will spend a short time before leaving on his concert tour prior to his season at the Metropolitan.

Long Tour for Miss Atkins

CHICAGO, Sept. 1.—Mae Graves Atkins, the popular soprano, has a busy concert season ahead of her, after a pleasant summer of rest. Her tour will take her, during November and December, to Beardsville, Elgin and Streator, Ill.; Chillicothe and Tarkio, Mo.; Tulsa, Drumright, Ponce City and Guthrie, Okla.; Lyons, Kan.; Sioux Falls, S. D.; Rockwell City and Marshalltown, Ia., and Racine, Wis.

Georgia MacMullen Filling Early Dates

Early engagements for Georgia MacMullen, soprano, include dates at Kew Gardens, L. I., on Sept. 26, and at Canton, Ohio, Ogdensburg, N. Y., and Gouverneur, N. Y. Following these appearances Miss MacMullen will sing in various Ohio cities before filling an engagement at Utica, N. Y., on Dec. 3.

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Mrs. MacDonald Is an Impresario as Well as a Teacher



Mrs. Harriet Bacon MacDonald, Teacher and Impresario and a Young Friend

CHICAGO, Sept. 29.—Mrs. Harriet Bacon MacDonald, who with Mrs. Wesley Porter Mason, is taking an important list of artists to Dallas, Tex., for recitals during the coming winter, has done much for the artistic betterment of the music in that city.

Mrs. MacDonald is extremely versatile in her abilities, for besides acting as concert manager, she was accompanist during the late spring for Yvonne de Trelville in a costume recital. During July she taught in Chicago, featuring the Dunning System of which she is one of the most prominent exponents, and in August, she taught the same system at the Minneapolis School of Music.

Mme. RIDER-KELSEY RETURNS

Noted Soprano Will Make Western Tour in November

Another arrival in town is Mme. Corinne Rider-Kelsey, the celebrated American soprano, who has just returned from a vacation spent at Lake Mohonk and Twilight Inn, Twilight Park, where between the joys of golf and tennis, she added many new songs to her already immense repertoire in preparation for what promises to be the busiest season this artist has ever hand.

Some of the recent additions to the concerts already announced by her manager, Daniel Mayer, are a series of recitals in Toledo, Lima, Bowling Green, Fremont, Chillicothe and Columbus, Ohio; Pittsburgh, Pa., and Chatham, Canada, all to take place in November.

Mme. Rider-Kelsey will begin teaching in her new studio in the Metropolitan Opera House Building, on Sept. 27, and reports an enrollment already considerably in excess of any previous year at this period.

ORATORIO FOR BROOKLYN

A. Y. Cornell Announces Series at Church of the Pilgrims

A. Y. Cornell, the vocal teacher, who is organist and choirmaster at the Church of the Pilgrims in Brooklyn, has announced that the Sunday evening people's praise services which proved so successful last year will be resumed on Oct. 3. There was an attendance of more than 20,000 for the series of thirty oratorios given on successive Sundays throughout last winter. Vocal soloists of distinguished reputation are promised for this year, and there will be instrumental assistance from time to time in the form of string quartet, harp,

trumpet, etc. The chorus, which is to be augmented to thirty voices, still has a few vacancies for expert readers with good voices.

The program of the series calls for Mendelssohn's "Elijah" on Oct. 3, with Grace-Kerns, soprano; Rose Bryant, contralto; Judson House, tenor, and Arthur Middleton, baritone, as soloists. Verdi's "Requiem" on Oct. 10, will have as soloists Miss Kerns, Ellen Rumsey, Arthur Hackett and Mr. Middleton. On Oct. 17 the oratorio will be Parker's "Hora Novissima," with Miss Kerns, Miss Bryant, Mr. Hackett and Mr. Middleton. Elgar's "The Light of Life" will be sung on Oct. 24 and Rossini's "Stabat Mater" on Oct. 31. For Nov. 7, 14, 21 and 28 the works presented will be Russian liturgical music, Part I of Elgar's "Dream of Gerontius," the Second Part of the same oratorio, and Haydn's "Seasons." The December programs will open with "The Messiah," and the other offerings of the month will be Saint-Saëns's "Noël," Rosseter G. Cole's "Ode to Liberty" and the Christmas Oratorio of Bach.

OPENS "LABORATORY"

Edmund J. Myer Presents Unique Idea, in Resuming Teaching

Edmund J. Myer, the New York vocal teacher, who has reopened his Carnegie Hall studio, is presenting a unique idea which he terms a "studio laboratory" this season.

"This 'studio laboratory,' which is open to everybody, is a new departure for singers and teachers," writes Mr. Myer. "Yet if a musician or teacher has something new or at least thinks he has, my 'studio laboratory' would certainly be the most direct way to explain or illustrate such an idea to others."

Mr. Myer claims to have solved "the singer's most important problem" which has its foundation in breathing, production and breath control, and will conduct a "laboratory" every Thursday afternoon. "I will explain and illustrate my ideas on breathing, production and control," continued Mr. Myer. "I also expect to give several lectures on this work during the coming season."

Elsie DeVoe Makes Marked Success at Lockport Festival



Elsie DeVoe, American Pianist

Elsie DeVoe was one of the few pianists heard as a featured soloist at the National American Music Festival at Lockport, N. Y., this season where she had marked success. She played charmingly Boyle's "Gavotte and Musette," Hendrick's "In Autumn," Whiting's Concert Etude No. 1, and "By Smouldering Embers" and "Polonaise" by MacDowell. Prior to her Lockport appearance, Miss DeVoe was cordially received in many concerts and recitals given during the summer before large audiences in various hotels of the Catskill Mountains. She studied with such noted teachers as William H. Sherwood, Emile Schwartz, Wager Swayne and Leschetizky.

During the coming season Dicie Howell, soprano, will be heard in three public recitals in addition to the engagements which have been booked for her.

Sembrich Sails for Nice



Photo Keystone View Co.

Mme. Marcella Sembrich and Juliette de Coppet on the "Adriatic" Shortly Before Sailing for Europe

MME. MARCELLA SEMBRICH, accompanied by Juliette de Coppet, sailed for Europe on the *Adriatic* on last Wednesday. She will spend two months visiting in Paris and will also go to her home in Nice, which she has not seen since the outbreak of the war in 1914. Since Mme. Sembrich has made her home in America she has lost her husband, as well as her mother, who died in Switzerland several months ago, and whose grave she will visit while abroad.

Dudley Buck Reopens Studio

Dudley Buck, the New York vocal instructor, returned to the city last week and has reopened his studio for the season. Mr. Buck conducted a summer class until Aug. 10, when he left for Greenwood Lake to spend the remainder of the summer at the Inkowa House. He resumes work with renewed vigor and with an increased list of students, among whom there are included many professional singers.

Ross David to Resume Teaching Oct. 4

WATERFORD, CONN., Sept. 19.—Among the musicians spending the summer here is Ross David, the vocal teacher, who will return to New York to resume his teaching at his studio, 1013 Carnegie Hall, on Oct. 4. Mr. David taught at Akron, O., where he was visiting his daughter, from May 15 to June 15. He was entertained by Mrs. Otis Hower while in Akron, and among the other social events of the Davids' stay was a dinner-party given for them by Mrs. Frank A. Seiberling, who studied with Mr. David.

Lenora Sparkes to Sing in Toronto With the London String Quartet

Lenora Sparkes, Metropolitan soprano, has been engaged by I. E. Suckling, the Toronto impresario, to give a joint recital with the London String Quartet in Massey Hall on Oct. 22. This will be Miss Sparkes's second appearance in Toronto, as she sang there last season under the auspices of the Woman's Musical Club. On Oct. 24, she will begin her three weeks' tour of the South under the local direction of the Alkahest Lyceum System in Atlanta, Ga.

Helen Yorke to Sing With Russian Symphony

Helen Yorke will make her first Metropolitan appearance this year at the Lexington Theater as soloist with the Russian Symphony Orchestra which is

to contribute the program for the Sunday night series of concerts under the direction of the Musical Bureau of America on Sunday evening, Oct. 3. In addition to Miss Yorke, Leo Ornstein will be a soloist.

Vera Curtis Engaged for Johnstown, N. Y., and Worcester, Mass.

Vera Curtis has returned to New York after an August vacation at Westerly, R. I. She will open her season at Johnstown, N. Y., on Oct. 4, giving a recital, assisted by the Teutstone Trio, an ensemble organization of Gloversville, N. Y. The same week Miss Curtis will sing the soprano part in the performance of César Franck's "Béatitudes" at the Worcester Festival.

Guy Maier and Lee Pattison, duopianists, will give their first recital of the season at Aeolian Hall on the afternoon of Oct. 13.

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Wolf More Savage Than Audiences, Says Caryl Bensel



Caryl Bensel, the Soprano, Appears With Two Famous Characters

LAKE PLACID, N. Y., Sept. 20.—Caryl Bensel, the soprano, modestly says of this snapshot, a souvenir of her summer holiday, that it represents at least two famous characters: Panikpa, a wolf-dog of North Pole fame, one of the last of the Peary pack, and Jacques Suzanne, the famous French artist and explorer. Miss Bensel declares that it took more courage to seize Panikpa's collar than to confront the most ferocious of audiences. The animals shown in the background are said to be the only pure-breed wolves in captivity. Panikpa himself is half wolf. Miss Bensel spent much of the summer here, where Mr. Suzanne has a studio.

Concert and Opera Fill a Busy Winter for the Schofields



Edgar Schofield and Enrichetta Onelli (Mrs. Schofield) at Play at Plymouth, Mass.

Mr. and Mrs. Edgar Schofield, the latter known professionally as Enrichetta Onelli, are preparing for an unusually busy winter after a short vacation spent at Plymouth, Mass., and in the New Hampshire hills.

Mr. Schofield will go on a six weeks concert tour with Geraldine Farrar, beginning about the first of October, and will be heard in recital at Aeolian Hall on Jan. 24. Mme. Onelli has been engaged as leading soprano of the National Opera Company and will make her first appearance with that organization as *Marguerite* in "Faust" in Boston, the latter part of October.

Stickles Pupils Have Busy Summer

Returning to New York, William Stickles, vocal teacher, is again receiving pupils at his Carnegie Hall studio. Several of Mr. Stickles' pupils have been

filling engagements of importance during the summer. Marion London, soprano, has had a busy summer season in Ohio, Michigan and Virginia. Claire Hazard, soprano, appeared at one of the Sunday evening concerts of the Navy Y. M. C. A. in Brooklyn. At the Lockport Festival, Minnie Carey Stine, contralto, was one of the chosen soloists, and Winnifred Pletts, coloratura soprano, made two successful appearances, one with the Rubinstein Club of Erie, Pa., and the other recital in Ashtabula, O. Elwood Grey, a baritone of promise, has been chosen for a prominent part in the coming musical show, "Mecca."

Manager Wagner in Auto Mishap

Charles L. Wagner, the musical manager, is confined to his home in New York as the result of an accident which befell him on Thursday evening of last week when a taxicab in which he was riding collided with another car in front of the Hotel Commodore. Mr. Wagner was thrown to the street and was cut by flying glass. His condition is not serious.

Elsie Duffield Will Vary Teaching With Concert Appearances

Elsie Duffield, the New York soprano, who, this season, will teach at Olivet College, Olivet, Mich., has already over thirty appearances booked for Western concerts. Her list includes engagements in Michigan at Big Rapids, Grand Rapids, Battle Creek, Lansing and Detroit and many other cities. Clara Eness, pianist and pupil of Josef Lhévinne, will appear as her accompanist at all recitals. Several attractive offers have been extended Miss Duffield since her arrival in Olivet, among others being an invitation to teach at the Sherwood Music School, a branch of the main school in Chicago. Miss Duffield has arranged her busy calendar so that she will be able to give that school one day each week.

Prof. Henneman Institutes Classes in Appreciation in Washington

WASHINGTON, D. C., Sept. 22.—Prof. Alexander Henneman, of the faculty of Catholic University, a musical authority and well-known lecturer on musical topics, is to take classes in the Knights of Columbus schools in "Appreciation of Music," something original in the national capital. He will also give a course of lectures on "The Psychology and Physiology of the Voice." Music lovers in Washington have already shown great interest in these subjects, and considerable success is looked forward to in their introduction. A. T. M.

Albany, N. Y., Forms Chapter of American Guild of Organists

ALBANY, N. Y., Sept. 20.—A local chapter of the American Guild of Organists was formed at a meeting held in the parish house of St. Paul's Episcopal Church on Tuesday evening of last week. The speaker of the evening was Dr. Victor Baier, warden of the Guild and organist at Trinity Church in New York. T. Frederick H. Candlyn, organist at St. Paul's, was elected dean of the Albany chapter. Florence Jubb was made secretary, and Russell Carter, who has charge of music in the public schools of New York State, was elected treasurer.

May Mukle Plays in Benefit Concert in Norfolk, Conn.

NORFOLK, CONN., Sept. 18.—May Mukle, English 'cellist; Rebecca Clarke, violinist, and Gertrude Watson, pianist, gave a concert at the summer home of Mrs. John H. Flagg and Mrs. Carol J. Post, Jr., on the afternoon of Sept. 11, as a benefit for the Norfolk Community Nursing Fund and the Greenwich House Music School in New York. The concert was a decided success both artistically and financially.

Referred to Miss Huss, Not Mrs. Huss

Under the heading, "Artist Pupil of Mrs. Huss Scores at Lake George Musicale," it was inadvertently represented in *MUSICAL AMERICA* for Sept. 11 that certain contralto numbers were sung, on the occasion referred to, by the composer's wife. Mrs. Huss is a soprano, and the contralto singer really heard was the sister of Henry Holden Huss, Babetta Huss.

John Finnegan Preparing Programs for Winter's Concerts

John Finnegan, the New York tenor, who returned from his summer vacation recently, is now preparing for his fall

Ralph Dunbar's "Robin Hood" Revival Charms Louisville, Ky.

LOUISVILLE, KY., Sept. 18.—A series of eight unusually good performances were given by the Ralph Dunbar "Robin Hood" Company at Macauley's Theater during State Fair week. There was a dash and go about the presentations that gave them the true spirit of comic opera, while at the same time maintaining the atmosphere of the period. The soloists, in almost all instances, were able to measure up to the fine standards set by the old Bostonians, and the chorus was an unalloyed delight. The orchestra, under Wallace Hydes, was efficient and sufficient. Particular mention must be given Clara Campbell, Arthur Sherman, Lauren McAdam and Raymond Hunter for excellent singing, and all praise to Mr. Dunbar for reviving the popular opera in so adequate a manner.

At the State Fair grounds last Sunday, a community chorus, under the direction of E. J. Sheerer, opened the local musical season by giving an open-air concert to an audience of 3000 persons. Mr. Sheerer's chorus exhibited a fine tonal volume and the results of careful training in Demarest's "America Triumphant," Trotter's "Marching," Beethoven's "The Heavens Declare," Mrs. Beach's "Panama Hymn" and Koerner's "My Country." The soloists were William Myers and Fred O. Neutzel, and the accompanist was Margaret

and winter season which include a crowded calendar of concert and recital appearances under the management of Lawrence Lambert. Aside from his position at St. Patrick's Cathedral, New York, where he enters upon his sixteenth year as soloist, Mr. Finnegan was heard as soloist with the Paulist Choir at 154 important concerts last season without missing one. He won marked success in all of these appearances, which extended from coast to coast including British Columbia and Canada. His first New York recital is scheduled for the evening of Dec. 20 at Aeolian Hall.

May Mukle to Appear in Joint Recital With Rosen and Godowsky

May Mukle, the English 'cellist, recently motored down from the Berkshires to go over her plans for the approaching season with her managers, Haensel & Jones. Miss Mukle spent her vacation at Pittsfield, Mass., and in motoring through the New England States. On the evening of Oct. 23 Miss Mukle gives a joint recital at Carnegie Hall with Rosen and Godowsky, leaving directly thereafter for the West, where she will appear jointly with Laurence Leonard, the English baritone, in California, Utah and Nevada, returning to New York on Dec. 14 for her recital at Aeolian Hall.

Cecil Arden and Nils Nelson Give Concert in Nashua, Iowa

CHARLES CITY, Sept. 16.—One of the most pleasing concerts given in Nashua was that by Cecil Arden and Nils Nelson last evening. The concert was under the auspices of the New Edison dealer and part of the numbers were in unison with the New Edison. The audience was very appreciative. Miss Arden went to Des Moines to give a concert this week and stopped a brief time at the International Lyceum and Chautauqua association convention, in session at Waterloo, on her way to Des Moines. B. C.

Clarence Eidam Resumes His Teaching at Cosmopolitan School in Chicago

CHICAGO, ILL., Sept. 20.—Clarence Eidam, pianist, has returned from Lake Geneva, where he spent five weeks, devoting his time to teaching and to the preparation of programs for the coming season. Mr. Eidam resumed his classes at the Cosmopolitan School last Monday. F. W.

Hemus Recital on Oct. 7

Percy Hemus will give his first New York recital this season in Aeolian Hall, on the evening of Oct. 7, after which he will undertake a concert tour through the Middle West. Mr. Hemus has prepared a particularly interesting program, which, in accordance with his custom, will be sung entirely in English.



Ralph Dunbar, Operatic Impresario, Chatting with His Personal Representative, Mrs. Katherine MacPhail, in Front of the Union Station, Detroit

McLeish. The Royal Scotch Highland Band gave a successful concert at the same place at a later hour. H. P.

Works of Native Writers Presented by Minnie Tracey



Photo by H. S.

Minnie Tracey, American Soprano and Teacher

CINCINNATI, O., Sept. 20.—Minnie Tracey, the noted soprano, who has become a prominent figure in the musical life of this city, has already begun her teaching for the season at her new studios in "The Clermont." A number of her advanced pupils have been heard recently with marked success, Florence Enneking scoring at the convention of the Ohio State Music Teachers' Association last June.

In Europe, Miss Tracey, in addition to her many brilliant performances as a singer, gained note also by sponsoring the works of new composers, among those whose music she brought forward being the Roumanian, Enesco, the Finn, Sibelius, the Swedish composer, Emil Sjögren, and many of the younger French composers. In Cincinnati she is presenting the music of a number of Americans with equal enthusiasm and interest, including the songs of Edgar Stillman Kelley, Paul Bliss, Charles Wakefield Cadman, James H. Rogers, Frank La Forge, John Alden Carpenter and A. Walter Kramer. During the coming season she will also teach in Columbus, where her work has attracted most favorable comment.

Mary Ellis Will Again Appear at The Metropolitan



Mary Ellis, the Soprano, With Her Husband, Louis Bernheimer

Mary Ellis, the young lyric soprano of the Metropolitan Opera Company, was caught by the photographer with her husband, Louis Bernheimer, as the Adriatic, on which she was returning to America, docked.

Miss Ellis made her debut with the Metropolitan forces in 1918, in the rôle of *Suor Genovieve* in "Suor Angelica." She has also appeared with success in the rôles of *Siebel* in "Faust," *Gianetta* in "L'Elisir d'Amore," one of the *Flower Maidens* in "Parsifal," and *Mytil* in Alfred Wolf's opera, "The Blue Bird." This opera, given its world-première at the Metropolitan last December, gave Miss Ellis an opportunity of which she availed herself in such manner as to attract particular attention. Besides the parts which she has taken with the company in the past, Miss Ellis will appear with it this winter as the *Errand Girl* in the revival of "Louise."

MUSIC PSYCHOLOGY AT JOHNS HOPKINS

New Course Will Determine Extent of Subject's Musical Talent

BALTIMORE, MD., Sept. 20.—A course, which will be of paramount importance to all who are interested in music, has been added to the curriculum of the Johns Hopkins University, which will begin its forty-fourth year on Sept. 28. The course is called "The Psychology of Music" and will be conducted by Otto Ortmann, who, for a number of years, has been making experiments in the same direction at the Peabody Conservatory of Music. The course will be one of the pioneers in its field, representing the most recent phase in experimental psychology.

Persons desiring to take the course must have a general acquaintance with the rudiments of music—terms, instruments, form, history and theory—and with elementary psychology. A detailed knowledge is not demanded and ability to play any instrument is not necessary.

Mr. Ortmann, who was appointed instructor in psychology at Johns Hopkins last spring, has been a member of the faculty of the Peabody Conservatory for eight years. He will give lectures one night each week from Oct. 1 to June 1 at the conservatory.

The new study at Johns Hopkins will cover the psychology of hearing, the psychological principles underlying melody, harmony and rhythm and the musical art-work. It will embrace a consideration of musical composition and appreciation and will include an investigation of the progress of experimental psychology in the fields of diagnosis and grading of musical talent. The study of the last phase will be based upon actual work accomplished along this line at the Peabody, which was the first conservatory of music in this country to adopt tests to determine the extent of pupil's talent for music.

Mr. Ortmann will attempt to analyze why we respond to certain compositions and fail to respond to others. If certain compositions produce certain effects, what are the causes of those effects? Why do we have more or less definite impressions conveyed to our minds through music? Wherein lies the appeal of program music? What effect

has the title of a composition upon the impression made by the music? And what is the difference between Indian chords and those of the Western European civilization, to which we have grown accustomed and which seem "natural" to us for no reason other than that we have grown used to them?

The study of simple tone response, Mr. Ortmann explains, will take into consideration the merits, or rather the effects, of the various musical systems. In the evolution of our tonal system, he says, the tendency has been away from the simple to the more complex ratios, and now that composers seem to have exhausted practically all of the possible combinations, they are looking for new fields and experimenting with new systems.

TENTH ZIEGLER SEASON

Institute Re-opening—Mme. Ziegler to Resume Teaching Work

On Oct. 5, Anna E. Ziegler will open her twenty-fifth season of voice teaching, at her studio in the Metropolitan Opera House, New York. Her studio at Asbury Park will re-open on Oct. 6. The Ziegler Institute, of which Mme. Ziegler is director, opens its tenth season on Oct. 14. Besides the specialty of voice placement, the institute, which is incorporated by the New York Board of Regents, will offer classes in opera by Ernest Knoch, classes in harmony and sight-singing by Frank Kassihan, classes in dramatic art by Helen Grant, and classes in the various languages.

One of the leading features of this school's work is preparation for the making of phonographic records. Certificates and diplomas are issued to those following satisfactorily the prescribed courses.

Actors' Fund Concert at Lake Placid

LAKE PLACID, N. Y., Sept. 17.—For the benefit of the Actors' Fund, members of the Boston Symphony appeared recently in concert arranged by Marshall Hall, the dancer, at the rustic Forest of Arden Theater. The concert was given at night by the light of Japanese lanterns. Others who took part were Beatrice Fondi and Dorothy George, pupils of Marcella Sembrich, and Mr. Hall who was seen in solo dances. Irving Batchelor, the author, made an address.

Juliette Arnold to Play in Bucharest

Juliette Arnold, pianist, pupil of Elizabeth Quail, the New York piano teacher, who scored marked success in her Aeolian Hall recital last season, is listed for several appearances in Europe in the early fall. Her first recital will be given in Bucharest, Rumania, where she will play the Schumann Concerto with orchestra. After her European appearances, Miss Arnold will return to New York where she will again give another Aeolian Hall recital in December.

Hempel Bringing Jenny Lind Gown for Centennial Concert

Frieda Hempel sailed from Europe Sept. 18 on the Mauretania. She is bringing with her a "Jenny Lind gown," an exact copy of the one in which New York music lovers first saw the Swedish Nightingale.

Miss Hempel will open her tour in the Jenny Lind Centennial Concert to be given in Carnegie Hall on Oct. 6.

Ethel Rust Mellor Returns from Vacation in England

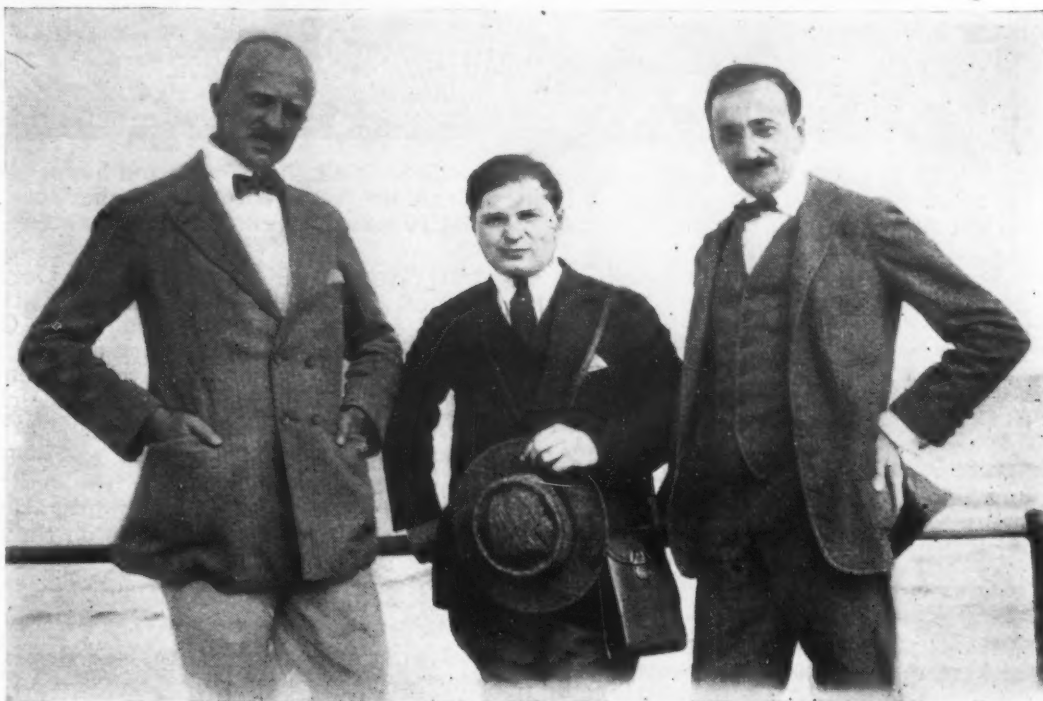
Ethel Rust Mellor, soprano, has returned from England, where she spent the summer traveling. While in London, Mrs. Mellor conferred with a prominent concert-manager of that city, who has offered her a recital engagement in London for next May. Mrs. Mellor will shortly start on a concert tour with the Ampico reproducing piano.

St. John's Choir Members Wed

Anna V. Kemper and John J. Morris, of New York, were married on Sept. 6 at the Church of St. John, the Rev. Father Ludger officiating. Mr. and Mrs. Morris are both members of the choir at St. John's, New York. They will live in New York.

BURLINGTON, VT.—Mrs. Elizabeth Bradish, soprano, who has been spending the summer here with her mother, Mrs. M. P. Burritt, has returned to her home in New York. Sandor Harmati of the Letz Quartet, and Mrs. Harmati, have lately been visiting Mr. and Mrs. Edson D. Fuller at Cambridge, Vt.

Will Devote Proceeds of Recital to Wall Street Explosion Victims



Cornelius Van Vliet, Dutch 'Cellist, Mischa Violin, Russian Violinist, and Benjamin Adler, Violin's Manager, on the Boardwalk at Avon, N. J.

WHEN Mischa Violin, the Russian violinist, appears in Carnegie Hall the entire box-office proceeds will be given to the dependent families of the Wall Street explosion victims. Violin and his manager, Benjamin Adler, were in Wall Street during the explosion, but escaped injury.

Thurlow Lieurance Plays His Indian Music in Waterloo, Iowa

WATERLOO, IOWA, Sept. 13.—Thurlow Lieurance's Little Symphony Orchestra gave concerts both afternoon and evening at the Hippodrome yesterday. This was the opening number for the International Chautauqua and Lyceum Association convention being held here for the next ten days. The singing of the Indian songs by Edna Wooley, accompanied on the piano by Mr. Lieurance, was especially interesting. Mr. Lieurance's playing of the Indian music of which he has made such a thorough study, was much appreciated by the music lovers. There were many encores for the orchestra. B. C.

Felix Fox to Play Again with Boston Symphony

BOSTON, Sept. 18.—Felix Fox, the well known Boston pianist, who distinguished himself last season by playing the difficult Brahms concerto with the Boston Symphony at only forty-eight hours' notice, has been engaged as soloist with the orchestra for this season. He will play at the Cambridge concert on April 28. C. R.

Harold Hurlbut Sings at Soirées Musicales in Paris

PARIS, Sept. 6.—Harold Hurlbut, the American tenor, has appeared with marked success recently at a number of *Soirées Musicales* assisted by Lazare Voutcho, the Serbian violinist. Mr. Hurlbut was cordially received in well chosen numbers which included arias from "La Bohème" and "Faust" and songs by Cadman and Lieurance.

Berta Revère to Make Tour of Middle West

Berta Revère, the young American soprano, who appeared in a number of concerts last season, besides giving two New York recitals, will begin a Western tour in November. She will be heard in Chicago, St. Louis, Cincinnati and other middle-Western cities and will make her Boston début after her return to the East.

Grace Hofheimer Meets Success on Tour Through South

Grace Hofheimer, pianist, who is on a concert tour of the South, has been greeted with much enthusiasm and is playing to capacity houses. Among the cities on Miss Hofheimer's route have been Richmond, Va., Durham, N. C., and Fayetteville, N. C.

Winifred Parker, contralto, from Toronto, makes her New York début in recital at Aeolian Hall on the afternoon of Oct. 6.

Leroy B. Campbell Ends Third Series of Normal Classes



Leroy B. Campbell, Teacher and Lecturer

PITTSBURGH, PA., Sept. 20.—Leroy B. Campbell, lecturer and head of the Warren Conservatory at Warren, Pa., recently completed his third series of normal classes for teachers using the Progressive Series of Piano Lessons, the two previous ones having been given in New Orleans and Cleveland.

The lectures, which were given for four hours daily, in Carnegie Hall, were attended by teachers from various states, and were given before a crowded hall on every occasion. The series was under the auspices of the Art Publication Society and was free to the public.

Georgia MacMullen Filling Early Dates

Early engagements for Georgia MacMullen, soprano, include dates at Kew Gardens, L. I., on Sept. 26, and at Canton, O.; Ogdensburg, N. Y., and Gouverneur, N. Y. Following these appearances Miss MacMullen will sing in various Ohio cities before filling an engagement at Utica, N. Y., on Dec. 3.

At a concert at Sorosis Hall, San Francisco, last month, Blanche Hamilton Fox, contralto, scored a marked success in Jean Paul Kùrsteiner's song "Invocation to Eros." Miss Fox sent the composer a copy of the program and on it wrote her enthusiastic praise of the song.



STOCKBRIDGE, MASS.—Ruth Deyo, the prominent pianist, was heard recently in recital at the Lenox Club.

BARRE, VT.—Bessie Talbot, singer of French folk songs, has been engaged by the Woman's club for an appearance here this season.

BRIDGEPORT, CONN.—Lydia White of the Columbia Graphophone Company, is spending a fortnight's vacation in the White Mountains.

PITTSFIELD, MASS.—Eleanor McCormick has been appointed music supervisor in the public schools at Cold Spring, N. Y.

HARTFORD, CONN.—Santi Giuca, tenor, who recently arrived from Italy, gave an operatic recital at Foot Guard Hall on the evening of Sept. 16.

RUTLAND, VT.—Monica Collins has accepted the position of organist of St. Peter's Church to succeed Mrs. John J. Lalor, who recently resigned.

SAN DIEGO, CAL.—Ruth Sheriff and Gretchen Steinbach, well-known local musicians, left recently for New York, where they will continue their studies.

FAIRMONT, W. VA.—The pupils of Mrs. E. M. Cox gave a musicale at the home of Mrs. Cox recently. Howard Travis played a number of violin solos, accompanied by his sister.

BRIDGEPORT, CONN.—The new pipe organ recently installed at the Swedish Congregational Church at Laurel Avenue and Grove Street, was recently dedicated by Dr. Erickson of New York.

CONWAY, ARK.—Virginia Rowland of Ironton, Ohio, has arrived to assume her duties of instructor in music in the public schools. Miss Rowland is a graduate of the Cincinnati Conservatory of Music.

HUNTINGTON, W. VA.—Christine Owens, pupil of Hosford Plowe, was the first of the Plowe pupils to be heard in recital this season. She was assisted by Ethel Murrill, pianist, pupil of Aurora Leedom.

RALEIGH, N. C.—Blanche E. Snider, Chicago soprano, has been engaged as teacher of singing in Meredith College. Miss Snider has been heard frequently in Chicago and in various parts of the country.

MERIDEN, CONN.—Mrs. Emily Pease Taylor of New Bedford, who is visiting her uncle, A. A. Lamphier, sang two solos at the services preparatory to communion, at the First Congregational Church recently.

HUNTINGTON, W. VA.—Rhea Silberta, singer and composer of New York City, is visiting her uncle at his home on Fifth Avenue. Miss Silberta is known chiefly through the composition of the Yiddish song, "Yohzeit."

SOUTH ORANGE, N. J.—Mrs. Theodore M. Brown is busy with her work as piano teacher. Before she left on her vacation the enrolment for her class had reached forty-five, and on her return she found more applications awaiting her attention.

HARRISVILLE, W. VA.—Virginia Shaw, of Mannington, W. Va., is the new supervisor of music in the public schools. She is a graduate of the University School of Music, and has sung in various parts of the state.

PARKERSBURG, W. VA.—Lois Hull, pupil of N. Strong Gilbert, received her diploma from the Central Conservatory of Music on Tuesday evening of last week, when she was heard in recital at the Woman's Club.

SPENCER, W. VA.—Imogene Franklin of Dayton, Ky., has opened a studio here in the Wells Opera House where she

will teach singing, piano and harp. Miss Franklin is a former member of the Metropolitan, New York.

GASTONIA, N. C.—A song and organ recital of Dudley Buck's compositions were given by the Gastonia Music Club with several assisting artists, at the First Presbyterian Church recently. Margaret Norris is secretary of the club.

SHELburne FALLS, MASS.—Grace Burrington, who has accepted the position as organist of the Congregational Church, will begin her duties on Sunday morning. Miss Burrington was organist of the Methodist Church for a short time.

OKLAHOMA CITY, OKLA.—C. B. Macklin has been re-appointed director of the choir at St. Paul's Episcopal Cathedral. Floyd Russell, who will have charge of the music at the First Christian Church, has arrived in the city, and rehearsals have begun.

MERIDEN, CONN.—Phil McDermott, who before appearing on the dramatic stage, was assistant director of the St. Louis Municipal Opera Company, has been visiting his home here. Mr. McDermott is stage manager of the "East Is West" Company.

SAN FRANCISCO, CAL.—The Swedish Male Chorus has returned from Portland, Ore., where it participated in the Grand Pacific Concerts. The annual singing festival was given at Shell Mound Park on Sunday of last week and was largely attended.

PORTLAND, ORE.—The Schumann Society gave a concert on Tuesday evening of last week. Those taking part were: Roy Marion Wheeler, Lida May Jewell, Mary Marstin, Edith Barber, Virgil Edwin Isham, Marguerite Owings and Mrs. San-Juel Crawford.

JERSEY CITY, N. J.—The Gloria Trumpeters formerly the Edna White Trumpeters gave a recital at the First Congregational Church Sunday night to open the fall musical services of this church which has at least one special program each month.

BIRMINGHAM, ALA.—Mrs. M. Laurette Green is a newcomer to this city who has gained considerable reputation as a writer of songs and lyrics. She is the author of Arizona's state song, and has recently published a book of poems entitled, "Starry Thoughts."

ATLANTIC CITY, N. J.—John Richardson, violinist, and Enrico Aresoni, tenor, were the soloists at a recent concert of the Leman Symphony given on the Steel Pier. Mr. Richardson is a pupil of Mr. Leman, and this was his second appearance here during the season.

SAN FRANCISCO, CAL.—Marie Sloss, well-known for her brilliant piano playing, has accepted a position as instructor of piano at the Oahu College, Honolulu. Madam Jeanne Jomelli has returned from Hawaii and has opened a studio in the Kohler and Chase Building.

STEUBENVILLE, OHIO.—Mme. Odette Le Fontenay was heard recently in a tone-test demonstration in the high school auditorium. She was assisted by Raymond Barry, who played a number of solos. The concert was given under the auspices of the Findt Music Store.

GUILFORD, CONN.—Mrs. Kathryn B. Chamberlayne, who has been spending part of the summer with her sister, Mrs. E. L. Rawson, left for New York for a short visit with relatives there, before returning to Schenectady, N. Y., to resume her duties as organist and teacher of piano.

JERSEY CITY, N. J.—John Stanerwick, organist of the First Presbyterian Church, resumed his duties Sunday, Sept. 12, after a two months' rest. He

spent the summer at Northfield, Mass., where he played the organ in the big auditorium for many of the special musical events.

PORTLAND, ORE.—"The Highway Through Sandy" to the tune of "Loch Lomond," is being sung by a quartet of women at Sandy, Ore. The song made a big hit and was sung to create an interest and arouse enthusiasm regarding the decision made as to the route of the new Mount Hood loop.

OKLAHOMA CITY, OKLA.—The name of the Rodeheaver Choral Club, organized during the visit of Billy Sunday to Oklahoma City, has been changed to the Community Choral Club of Oklahoma City. This change was made at the request of Homer Rodeheaver who was instrumental in its organization.

WHEELING, W. VA.—Plans for the organization of a new choral society were perfected at a recent meeting of Carroll Court, Daughters of Isabella. Mrs. J. B. Fisher is chairman of the committee in charge, and Mrs. Flora Williams will be conductor of the chorus. Rehearsals will begin at the Cathedral High School within the next fortnight.

SAN DIEGO, CAL.—The Cherniavsky String Quartet gave a concert in the Community Theater recently in behalf of the symphony orchestra project. The quartet had the assistance of Carl Morris, baritone, who sang Verdi's "Eri tu" from "The Masked Ball." A short address outlining the plans for the orchestra was given by Dr. H. J. Stewart.

SAN FRANCISCO, CAL.—Mme. Lizeta Kalova, violinist, was the soloist with the California Theater orchestra Sunday morning, when she played the Tchaikovsky D Minor Concerto. At the Rialto, Marie Coletti, violinist, Signor Jannuzzi, tenor, and Irma Falvey, organist, were added attractions to the orchestral program at the Sunday morning concert.

WILLIAMSTOWN, MASS.—The women of the Second Congregational Church have completed plans for a concert, the proceeds of which will be used to apply on the new organ fund. The program will be given by Emily Wardwell Russell, soprano; Julius Dureskavich, Russian violinist; J. Albert Baumgartner, concert pianist, and George Sykes, English dramatic tenor.

NEW BRITAIN, CONN.—Harold Sjolander, former organist at the Swedish Lutheran Church, has accepted a call from the local congregation. He has been organist at the Swedish Lutheran Church in Brockton, Mass., for some time; Matthew Lundquist of Cambridge, Mass., who was to succeed his brother, Theodore Lundquist, as organist at the local church, has accepted a call in California.

MERIDEN, CONN.—James Prescott of Allentown, Pa., is the guest of Mr. and Mrs. Frederick B. Hill. Mr. Prescott will be remembered as a former resident of this city. For a number of years he was organist at the First M. E. Church and later at the First Congregational Church. He has during the past summer given up church organ work, but still conducts large choruses in Pottstown and Allentown, Pa.

WASHINGTON, D. C.—The District of Columbia Chapter of the American Guild of Organists has elected the following officers for the coming year: Dean, John B. Wilson; sub-dean, Walter H. Nash; secretary, Charlotte Klein; treasurer, Lewis Corning Atwater; registrar, Mrs. John M. Sylvester. Plans were completed for increasing the membership of the chapter through the admission of associate members.

BURLINGTON, VT.—"Jappyland" a Japanese opera, with a Kirmis and vaudeville, was presented at the Strong Theater on Sept. 17 and 18, for the benefit of the Cathedral High School. In it appeared some of the best known local singers, including Isabelle Young, Agnes Dooley, Esther O'Neil, Thelma Spear, Harry Gallup, H. T. Millington, Edward Morin, and L. F. Killick. A chorus of several hundred also appeared.

CHARLES CITY, IOWA.—The Chamber of Commerce of Estherville has sponsored a band this summer that has been unusually successful not alone in its outdoor concerts but in concerts on special occasions at all the neighboring towns. It also furnished music for booster trips

and special days and affairs at Estherville. The director was G. F. Wilder. The Chamber of Commerce owns all the larger instruments used in the band.

PORTLAND, ORE.—Paul Petri and his wife, Lillian Jeffreys Petri, will be heard in recital throughout the Northwest during the coming season. Mrs. Petri has been studying composition at the University of Washington during the summer. Oswald A. Olson has left this city to take charge of the Malen Burnett School of Music in Walla Walla, Wash. Eleanor Anstey gave a concert of piano music under the direction of Jessie Lewis recently.

PARKERSBURG, W. VA.—The primary and Junior pupils of Frances Johnson were heard in recital at the Woman's Club recently. Those taking part were: Theodora Fischer, Emily Neale, Freda Goff, Barbara Davis, Margaret Craig, Gwendolyn Kiefer, Nancy Katherine Duffey, Gertrude Hoffman, Jeannette Kemper, Dorothea Hiehle, Thelma Yoss, Leonard Withers, Catherine Jones, Elizabeth Wolfe, Ruth Jeffers, Lois Mohler and Margaret Kenning.

BIRMINGHAM, ALA.—The various church choirs of the city show an increased interest and attendance as the work of the new season begins. Mrs. E. T. Rice is organist and director at the First Presbyterian Church. The choir of the First Christian Church will give Sullivan's "The Martyr of Antioch" under the direction of Prof. Fred. L. Grambs, in the near future. At the First Methodist Church sixty-nine singers were present at the first rehearsal.

WATERLOO, IOWA.—The Warwick Male Quartet, which has been in existence for seven years, is making its last appearance as a quartet at the International Lyceum and Chautauqua Association convention in session here. Elias Day was the organizer and coach of the quartet. Mr. Aspinwall, the manager and leader, is leaving to take up a commercial life. Mr. Burroughs and Mr. Shenk have joined the Temple Choir Company, while Mr. Gamble will remain in Chicago and continue as a teacher of piano and accompanist.

SAN FRANCISCO, CAL.—The California Club recently gave a musicale in honor of Mary Carr Moore, who in private life is Mrs. Arthur Duclos, when a program of her compositions was presented. The program opened with the "Chorus of Italian Maidens" from the opera "Narcissa," which was first presented in Seattle several years ago. Mrs. Edward E. Burner, president of the San Francisco Musical Club, sang the solos of *Narcissa*, while the chorus was composed of well-known local singers. Ethel Johnson charmed in the lighter songs.

BURLINGTON, VT.—The Community Choral Union, which is to give the first of two concerts in December, has organized for the season's work by electing the following officers: President, Rev. C. C. Adams; Vice-President, Harry Ford; Secretary-Treasurer, A. E. Tryon; Chairman of Executive Committee, Mrs. George L. Forbes. Twelve rehearsals are to be held under the direction of Mrs. Florence Wood before the first concert. Mrs. C. C. Adams is the accompanist. The cantata "The Legend of Don Munio" by Dudley Buck, will be the first work presented.

PORTLAND, ORE.—Mrs. Edith M. Smythe has returned from Cannon Beach and has resumed her teaching at the Ellsworth apartments. Mordaunt A. Goodnough, pianist, who has been enjoying a camping trip in the Cascade Mountains, has returned to Portland. This season he will give several concerts in Oregon and Washington. Jocelyn Foulkes, who coached with Percy Grainger in Chicago this summer, has resumed her teaching in Portland. Mrs. and Mrs. A. L. Clifford have returned from a seven weeks' vacation at Welch's Oregon, and will now resume their musical activities. Mrs. Clifford is a violinist and Mrs. Clifford, a pianist. J. A. Hutchison, accompanist, has returned to Portland after several weeks' vacation spent at Oregon beaches and in Alaska. Mr. Hutchison is organist at the Westminster Presbyterian Church and also director of the choir. Mrs. A. C. Shaw, formerly business manager of the Portland Symphony orchestra, has returned from Newport, where a number of Portland musicians enjoyed their vacation, among them being Mr. and Mrs. Carl Denton, Mr. and Mrs. Paul Petri and Miss Alma McElroy.

Cécile Ayres-de Horvath to Give Chicago and New York Recitals

Pianist, Pupil of Safonoff, Friedman and Gabrilowitsch, Now Located in Chicago, Will Be Heard in Kimball and Aeolian Halls

CÉCILE AYRES-DE HORVATH, pianist, who was heard in recital in New York last November, scoring marked success, is scheduled to give another recital in Aeolian Hall Oct. 21. Mme. Ayres-de Horvath was born in Boston. While quite young she moved to Philadelphia, where she entered the Swarthmore College, subsequently going to Europe, where she studied piano with Wassili Safonoff, Ignaz Friedman and Ossip Gabrilowitsch, making her début in 1910 at Berlin. She also toured through Norway and Germany and was acclaimed by both press and public which resulted in several re-engagements.

Upon her return to Philadelphia she made her American début in that city with the New York Symphony under Walter Damrosch. She scored so emphatically that she was immediately engaged by Mr. Damrosch for an appearance in the regular series in New York. She has since been heard as soloist with many leading orchestras throughout the United States, including the Philadelphia Orchestra under the direction of Leopold Stokowski.

Mme. de Horvath recently moved to Chicago where she makes her home and will be heard in that city in recital at Kimball Hall on Nov. 11, under the direction of F. Wight Neuman. Under New York management of Haensel & Jones she is listed for a number of im-



Cécile Ayres-de Horvath, Pianist

portant engagements for the coming season. Her husband, Zoltan de Horvath, although a chemist by profession, has composed several interesting piano works, some of which Mme. Ayres-de Horvath will introduce in her various coming recitals.

SEES DISASTER FOR GERMAN ORCHESTRAS

Theodore Spiering, Just Back, Tells How Musicians' Big Salaries Are Resulting

Theodore Spiering, the violinist and conductor, returned last week from a short trip to Germany, where he attended to business matters relating to the distribution of funds gathered in America for the relief of needy German musicians and their families. To a representative of MUSICAL AMERICA Mr. Spiering said that when he reached Germany on July 1 the musical season had closed. "At the Berlin Zoo, at which there was formerly an excellent military band, I heard a wonderful band discourse music that reminded me thoroughly of the U. S. A.," he said. "The program consisted entirely of popular nits."

"Three weeks later I was at Sandershausen-Thuringia—a small town, but which had maintained a symphony orchestra for many decades. Liszt, for instance, first heard his Hungarian Rhapsodies played by that orchestra under Erdmonsdoerfer. The little band of forty-five that I heard on the morning of July 24 was conducted by Professor Corboth, an excellent routinier. It was the first symphony program I heard in Germany in six years (the program contained as its main number, the Schubert C Major Symphony) and the manner in which it was played—the peculiar historic interest attached to the hall (a very plain one but in beautiful surroundings) the empty Fürsten-Loge, formerly occupied by the generous and cultured protector of this particular musical island—all this started a good many after thoughts going. When Conductor Corboth later on told me that they might have to disband the orchestra, owing to the fact that the state subvention had as yet not replaced the private one by the former prince, I had my first object lesson in comparative cultural advantages under monarchical or socialistic government."

"Between Aug. 15 and Sept. 4 I heard seven performances of Wagner operas Mozart's 'Entführung' and Pfitzner's 'Palestrina.' Dr. Muck officiated as

guest conductor in Munich—when a very comprehensive festival series of operas was in progress during the summer. Under Muck I heard the 'Ring' and 'Meistersinger'—under Bruno Walter 'Die Entführung' and Pfitzner's 'Palestrina.'

"In Berlin I attended the opening performance at the Staats Opera (formerly the Royal Opera House). 'Tannhäuser' was the opera. With the exception of the really superlative singing and playing of Schlussnuss (Wolfram) this opening of the season was not auspicious. I prefer not to mention the conductor."

"In Hamburg just before sailing I heard 'Flying Dutchman' with Goritz as the Dutchman. And again the 'Meistersinger' with Egon Polak conducting. This again was a most worthy production and the Chicago friends of the conductor will be pleased to hear that Mr. Polak bears them in kindly remembrance."

"I understand that the Hamburg Opera is in better financial condition than any of the other institutions in Germany. Owing to the great advance in salaries to orchestra musicians, which of course is entirely justified owing to the popular prices of food and wearing apparel—not to mention coal, which is not obtainable, there is danger that some of the orchestras as well as theaters may have to discontinue. The universities are also hard hit—in fact all *Geistige Arbeiter* (brain-workers) are the worst sufferers under the present conditions. The captains of industry as well as industrial workers—organized as they are—are able to hold their own. When garbage removers receive much more than university professors it seems to me that the limit has been reached."

"Bavaria seems in better condition than the rest of Germany, whereas in Berlin the extremes touch, with a good deal of irritation exhibited all round. Munich has almost established a pre-war condition of order. Germany is full of paradoxes. Here is an amusing one. One of the princes of the royal house of Bavaria—Prince Ludwig Ferdinand, a doctor by vocation, but an enthusiastic amateur violinist, is still playing, as he has been for the past fifteen or twenty years, in the orchestra of the Hofopera (National Theater), when that orchestra plays at the Prinzregenten Theater, the orchestra pit being covered. The revolution and the subsequent changes have evidently not affected the standing of this particular prince."

"I found very little hatred in Germany except toward the French, owing to their

policy in the occupied territory. The coming winter owing to a poor harvest and increasing lack of employment, will undoubtedly bring about disturbances. According to prevailing sentiment in Germany there will be no peace on earth until the peace treaty has been revised. Who will have the vision to make the first move?"

Edith Moxom Gray Injured in Automobile Accident

Edith Moxom Gray, widely known concert pianist, was struck by an automobile on Broadway, in New York, about ten days ago, but is recovering rapidly from the injuries she sustained in the accident. The pianist, who in private life is the wife of Leslie Hodgson, also well known as a pianist, was painfully bruised and sustained a severe nervous shock.

National Symphony With Namara Give Ellis Island Concert

The National Symphony under Artur Bodanzky, with Marguerite Namara, soprano, opened the series of concerts which Frederick A. Wallis, deputy commissioner of immigration, has arranged at Ellis Island for the benefit of the immigrants, last Sunday afternoon. Francis MacMillen, violinist, was announced to play, but owing to a serious accident suffered last week, he was unable to appear. Scipione Guidi, concertmaster of the National Symphony, played in his stead.

Elizabeth Quaile to Resume Classes Early Next Month

Elizabeth Quaile, the New York pianist and teacher, will return to New York after Oct. 1 when she will resume teaching. Miss Quaile will again be associated with Harold Bauer and will again conduct normal classes this season. Several of her artist pupils will be presented during the winter at Aeolian Hall.

Mignon Nevada Achieves Success as "Mimi" in Paris Début

PARIS, Sept. 19.—Mignon Nevada, an American soprano, made her Parisian début last night at the Opéra Comique as *Mimi* in "La Bohème," achieving a great success. Miss Nevada is the daughter of Emma Nevada, known on the operatic stage in the eighties as Emma Wixon. She made her début in Rome as *Rosina* in "The Barber of Seville" in 1908.

Mischa Elman made his reappearance in Berlin Sept. 20, scoring a sensational success, according to cable reports.

Mary Mellish and Althouse Give Benefit at Cape May



Mary Mellish, Jay Mellish, Mrs. Althouse, Paul Althouse and Mrs. William Heulings, Jr., on the Beach at Cape May

CAPE MAY, N. J., Sept. 15.—The recent recital of Mary Mellish, soprano of the Metropolitan Opera Company, and Paul Althouse, the tenor, given here in aid of the Extension Fund of the National Federation of Musical Clubs, brought together a congenial party. The artists were the first to volunteer their aid for the fund, and they are shown in the accompanying photograph with Mrs. William Heulings, Jr., of the *Matinée Musicale* Club of Philadelphia, under whose auspices the concert was given, as well as with Mr. Mellish and Mrs. Althouse.

Amy Ellerman and Calvin Coxe Have Marked Success on Western Tour

Amy Ellerman, contralto, and Calvin Coxe, tenor, are scoring marked success

Sinsheimer Quartet to Be Heard Again in Concert Series



Bernard Sinsheimer, the New York Violinist; Mrs. Sinsheimer, and Wolfe Wolfensohn, Member of the Sinsheimer String Quartet, at Biddeford Poole, Maine.

Following a summer spent at Biddeford Pool, Me., Bernard Sinsheimer, the New York violinist and leader of the Sinsheimer Quartet, returned to New York on Sept. 15, and has already resumed his teaching. At his summer place in Maine, a number of his students worked with him during the vacation months. There he also entertained a number of artist friends and divided his time between choosing his repertoire for the coming season of his quartet and teaching and resting.

This season the Sinsheimer Quartet will again give its New York series of four concerts at the Hotel des Artistes, following the plan of last year, inaugurated as the "Société Intime de Musique de Chambre." In addition to the New York concerts, at which Mr. Sinsheimer will give first performances of a number of modern English compositions, the quartet will give its series at White Plains, N. Y.; Stapleton, S. I., and Crestwood and Scarsdale, N. Y. It will also be heard in a number of individual out-of-town engagements.

on their Western tour. Additional Minnesota appearances include Odessa, Sept. 27; Birdland, Sept. 28; Browntown, Sept. 29; Norwood, Sept. 30; Jordan, Oct. 1, and Detroit, Oct. 8.

Pick-Mangiagalli's "Carillon Magico" a New Ballet Form

Creation Is Really "a Symphonic Poem Produced on Stage"—Follows Scheme of "The Golden Willow," an Earlier Work—Toscanini Will Play Composition on Forthcoming Tour

MILAN, Aug. 28.—"Il Carillon Magico," which Rosina Galli has taken back to the United States for production, obtained its baptism of success in autumn 1918 at the Scala. In this exquisite work of art, Riccardo Pick-Mangiagalli appears to be an initiator of a new artistic form of Italian ballet. More than a ballet—as before, with "The Golden Willow"—"Il Carillon Magico" might be defined a symphonic poem produced on a stage with the aid of scenical pictures instead of the customary libretto explanations. The success was immediate, sincere and increasing at every performance, the fame of the young composer definitely established. It is difficult to find, united in a composition lasting scarcely forty-five minutes, such a dainty elaboration of fresh, inspired and brilliant music. All modern technique is used with skilful art, but with no result of torture for the ears. There is a beginning and an end with logical connection and with a continual respect for the form.

Pick-Mangiagalli's first attempt with an orchestral work was "The Golden Willow," a ballet which was performed at the Scala in 1914, with great success. In this work he began to give ample proof of his remarkable qualities as a master of orchestration, which he owes exclusively to hard work and to his own brilliant inspiration, for nobody ever gave him lessons in instrumentation. "Sortilegi" (Sorcery), a piece for piano and orchestra which he performed himself together with Toscanini in 1918, was received by the Milanese public with the



Facsimile of Opening Measures of Pick-Mangiagalli's Ballet, "Il Carillon Magico," in the Composer's Own Handwriting

heartiest admiration. His treating of the piano and the instrumental elaboration showed undoubtedly that Riccardo Pick-Mangiagalli was a "somebody" from whom much was to be expected in modern Italian symphonic music. Toscanini in his tour in America will perform "Preludio e Rondo Fantastico," which has been highly appreciated all through Italy in the masterly interpretation of the great conductor.

Riccardo Pick-Mangiagalli springs from a Milanese family and was born in 1882 at Strakonitz, Bohemia. He studied at the Conservatory of Milan,

taking his piano diploma in 1903. He was a pupil of Maestro Appiani in the piano and of Maestro Ferroni in composition. He owes his first successes to his unique skill and ability as a pianist. His debut in Vienna with the G Minor Concert of Saint-Saëns was a veritable triumph. Also his tour with Conductor Nebdal, performing Strauss's "Burleske" in D Minor for piano and orchestra, was an uninterrupted series of successes. For a number of years he has devoted himself almost exclusively to composition, and has published a great number of chamber music compositions, pieces



Riccardo Pick-Mangiagalli, Whose Ballet "Il Carillon Magico" Will Be Given This Winter at the Metropolitan.

for the piano, a violin sonata, a string quartet and several songs.

The autograph included reproduces the first bars of the "Preambolo" (Introduction) which has been likened to the spurring of a bottle of foaming champagne! The outstanding features of the score are the "Waltz of Colombino," the "Interlude," the "Minuetto delle Damine del Sogno," the wonderful "Serenata dei Pierrots," quite unique in its inspiration and elaboration, and the pathetic "Intermezzo delle Rose."

The old Italian masques are obviously the most favorable inspirers of the young composer. He has just finished setting to music an unedited libretto of Arrigo Boito, in Venetian dialect, "Basi e Bote" (Kisses and Blows), which is awaited with intense anticipation, as the first effort of Pick-Mangiagalli in the operatic field.

UGO D'ALBERTIS.

3,000 THROG HALL AT "GLOBE" CONCERT

Cararra, Burleigh and Lazaro Delight—Many Turned Away

Portending even greater success in the season now beginning for the *Globe* concerts, which have come to fill a unique place in the musical life of New York and its environs, the first *Globe* concert of the fall months, given on the evening of Sept. 15, filled DeWitt Clinton Hall and turned away a tremendous throng. It was estimated that there were more than 3000 persons in the auditorium and that those who sought admission numbered between ten and fifteen thousand. Like all the *Globe* concerts, of which this one was number 1006, the admission was free.

The program resulted in a series of spontaneous ovations, and also led to a succession of encore numbers. The evening was opened with the reading of the minutes of the last *Globe* Music Club Meeting, June 30, 1920, by Beryl Sherman, secretary. This was followed by a reading of the opening of the second book of "The Music of David Minden," a novel, by Charles D. Isaacson, who, in conjunction with the New York *Globe*, for which Mr. Isaacson conducts "Our Family Music Page," has been the moving spirit of the *Globe* concerts.

A new prima donna of the Chicago

Opera Association, Olga Cararra, was the first soloist of the program. The soprano made a fine impression in her singing of the aria, "Voi lo Sapete" from "Cavalleria Rusticana." Later in the evening she sang *Marguerite's* aria from the prison scene of Boito's "Mefistofele." She was warmly applauded and graciously responded with extra numbers. Astolfo Pescaia was her accompanist.

Cecil Burleigh, the ascending American violinist and composer, was the second soloist. He was assisted by Archibald Sessions at the piano. He played two groups and several encore numbers, which were enthusiastically received. The second group consisted entirely of his own compositions, one of which, "Hills" had to be repeated three times.

Hipolito Lazaro was the third soloist and was rapturously acclaimed. His opening number was Meyerbeer's "O Paradiso" from "L'Africaine." Later he was heard in "Spirto Gentil" from Donizetti's "La Favorita," and added a half dozen encores. He sang with unusual fervor and his ringing high tones electrified his hearers. Umberto Bimboni was his accompanist.

Otto H. Kahn was the honorary chairman of the evening and spoke eloquently on the new vision that is making music a vital factor in the life of the masses. S. Jay Kaufman of the *Globe* also spoke effectively and there was warm applause for both speakers.

O. V. W.

Raoul Vidas, violinist, has returned to this country and will be heard in recital on Oct. 9 in Carnegie Hall. Since his debut here in 1918, Vidas has been concertizing in France and England.

MUSIC HOLDS SWAY IN FAR NORTHWEST

Portland, Ore., to Welcome Scotti's Forces and Noted Artists

PORTLAND, ORE., Sept. 15.—All musical Portland eagerly awaits the coming of the Scotti Grand Opera Company, which will appear at the Heilig Theater on Sept. 30 and Oct. 1 and 2, under the auspices of Steers-Coman and the Elwyn Concert Bureau. The repertoire for the engagement includes "Tosca," with Scotti, Easton and Chamlee; "La Bohème," with Harrold, Sundelius, Martino, Rothier and Roselle, and "L'Oracolo" and "Pagliacci," with Peralta, Rothier, Scotti, Martino, Roselle, Kingston, Picco and Evans. The company is being extensively advertised and an unusual interest is shown.

Preparations are in progress for the opening concert of the Portland Symphony, which will be given on the evening of Oct. 27. Benno Moiseiwitsch, the Russian pianist, will be heard as soloist, making his first appearance in this city. Carl Denton will again be

conductor of the orchestra, this being his third year in that capacity. The soloists for the remaining concerts are, in addition to Moiseiwitsch, Emilio de Gorgorza, May Peterson, Helen Stover and Joseph Lhévinne. Encouraging reports were made at the meeting of the board of guarantors of the orchestra this week.

Eighteen concerts have been booked for the Minneapolis Orchestra, Emil Oberhoffer, conductor, in the Northwest and Canada, by the Western Musical Bureau, Laurence A. Lambert, general manager. The orchestra will play in Portland on Oct. 3. Florence Macbeth will be soloist. This will be the first concert of the season.

Mayor Baker, whose interest in the development of music in this city has been of incalculable benefit to the cause, has issued a call for local singers to offer their services for the presentation of "The Mandarin" by De Koven. The opera will be given for the purpose of raising funds for a municipal Christmas Tree. The initial rehearsal and registration of chorus and principals was held in the Elks' Temple on Monday night.

N. J. C.

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